

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3395.

SATURDAY, NOVEMBER 19, 1892.

REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF LITERATURE. 20th Hanover-square, W.—On WEDNESDAY, 23rd inst., at 8 P.M., W. WATKISS LLOYD, Esq., will read a Paper on 'The Eastern Groups of the Priests of the Parthenon.' PERCY W. AMES, Secretary.

FOLK-LORE SOCIETY.—The First Evening Meeting of the Winter Session will be held at 22, Albemarle-street, on WEDNESDAY, November 23, at 8 P.M. The Paper to be read is on 'The Easter Hare,' by Mr. C. J. BILLSON. Short Papers by the Rev. C. SWINERTON on 'Folk-lore Survivals on the Upper Indus,' and by Mrs. ROBINSON on 'Oshah Superstitions,' will also be read. An Oshah and other objects will be exhibited. F. A. MILNE, Secretary.

11, Old-square, Lincoln's Inn, W.C.

THE BIBLIOGRAPHICAL SOCIETY.—The First Monthly Meeting will be held on MONDAY, November 21st, at 7.30, at 20, Hanover-square, W., when the PRESIDENT'S INAUGURAL ADDRESS will be delivered by Mr. W. A. COPINGER.

PALEONTOGRAPHICAL SOCIETY.

THE VOLUME of the PALEONTOGRAPHICAL SOCIETY for the Year 1892, containing the Continuation of the Monographs on the Stromatopora, the Paleozoic Phyllopora, the Jurassic Gastropoda, the Inferior Oolite Ammonites, and the Devonian Fauna, with Forty Square Plates, is NOW READY. The Annual Subscription is in the hands of the Secretary, Mr. W. A. COPINGER, 20, Hanover-square, W. The volume can be obtained on application to the Honorary Secretary, Rev. Professor F. WILKINSON, 23, Granville Park, Lewisham, London, S.E.

VILLON SOCIETY.

In consequence of numerous complaints from subscribers to former productions of the Society who have, through change of address or otherwise, missed the opportunity of subscribing for the later issues, a limited number of copies of the New Edition of the POEMS of FRANÇOIS VILLON, now in the press, have been reserved for their convenience; but application to secure same must now be made at the Hon. Sec., Mr. ALFRED FORMAN, 49, Cornhill-road, West Kensington, W.

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The appointment will be made subject to three months' notice on either side, and the Officer will be required to commence his duties at an early date. Applications in the Candidate's own writing must be sent to or left at my Office, in St. Albans, not later than November 25, 1892, and should state the name, age, place of residence, qualifications, and business (if any) of the Candidate. Copies only of testimonials should (in the first instance) be forwarded.

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REMOVAL of the OFFICES of the ATHENÆUM.—The Crown having acquired Nos. 4 and 22, Took's-court, the Printing and Publishing Departments are now REMOVED to the New Offices at Bream's-buildings, Chancery-lane.

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NATIONAL SOCIETY of FRENCH TEACHERS IN ENGLAND.—THE EIGHTH ANNUAL COMPETITION in the FRENCH LANGUAGE and LITERATURE, among Candidates from all Colleges and Schools in the United Kingdom, will take place on SATURDAY, November 20th. Two Gold Medals awarded by the French Minister of Public Instruction.—For regulations and every information apply to SECRETARY, 20, Bedford-street, Strand, W.C.

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SATURDAY, NOVEMBER 19, 1892.

CONTENTS.

TENNYSON'S LAST VOLUME	695
FAR CATHAY	697
A DEAN'S REMINISCENCES	698
NOVELS OF THE WEEK	699
PATRISTIC LITERATURE	700
GENEALOGICAL LITERATURE	701
OUR LIBRARY TABLE—LIST OF NEW BOOKS	702
SIR RICHARD STEELE AND PAUL DAWSON: SOME PASSAGES IN HORACE; SALE; CHAUCER; MR. TROLLOPE	703-704
LITERARY GOSSIP	705
SCIENCE—ZOOLOGICAL LITERATURE; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; GOSSIP	706-707
FINE ARTS—THE TANAGRINE FIGURES; THE RE- ARRANGEMENT OF THE GIZEH MUSEUM; GOSSIP	707-709
MUSIC—RECENT PUBLICATIONS; MINOR CONCERTS; GOSSIP; PERFORMANCES NEXT WEEK	709-711
DRAMA—THE BATH STAGE; LIBRARY TABLE; THE WEEK; GOSSIP	711-712

LITERATURE

The Death of Ænone, Akbar's Dream, and other Poems. By Alfred, Lord Tennyson, Poet Laureate. (Macmillan & Co.)

To criticize in cold blood this book, the proof-sheets of which the great poet we have just lost was correcting for the press within a fortnight of his death, is difficult—it is almost impossible. We found it a hard task to review 'Asolando' so soon after the sudden death of the fine poet who wrote it. But harder still is the task before us to-day, for the magic of Tennyson, both as poet and as man, was like no other magic. Every personality is interesting if it has the power and also the will to unfold itself fully, clearly, and honestly to its fellows. And yet this human life of ours, which, with its thousand million personalities, ought to be so rich, is poor. And literature is really more barren than life, and for the same reason that life is so barren. It might almost be said—especially when we consider the case of Landor—that literary success, whether in prose or in verse, depends as much upon the artist's power and will to declare himself through literary forms as upon the inherent originality and value of the personality itself. Until the other day there was one among us who had both the power and the will to declare himself through literary forms—declare himself fully. Herein Tennyson stood pre-eminent among the poets of the nineteenth century. With him there was no insincerity, no posing. The man he was stands revealed in every line, and, to complete the marvel, every line is either artistically perfect or near to perfection. His passionate sensibility to beauty—his patriotism, as simply and nobly insular as Wellington's or Nelson's—his love of the open air—his deep faith in that true liberty which can only be born of reason and patience—his acceptance, wise and sweet as Chaucer's own, of these human conditions, which the more we chafe against them the more they cling around our budding wings, when with flutter and gabble we would take Olympus by storm—his sagacity—his merciless insight into the quackery that sometimes attempts to bedeck the cap of liberty with the bells of tom-fool—his rich, yet simple humour,—all have found adequate and absolute expression in his verse.

And this it is that lends its peculiar pathos to this posthumous volume.

From the beautiful dedicatory lines to her he loved so dearly down to the close of the volume there is no poem and no line that does not seem to be vibrating with the tones of Tennyson's deep voice. This is why we have hitherto shrunk from taking up this volume to criticize it: it is alive. And yet, over and above this, there is another reason that makes our present task almost painful. Ten years ago—besides several poets who, with all their endowments, had only partially caught the public ear, such as Mr. Patmore and Mr. Meredith, and besides such masters of worldly verse as Mr. Locker-Lampson and Mr. Austin Dobson—there were living and writing in England six poets so great that they could hold their own when brought into comparison with the galaxy that had left us in the earlier decades of the century. Let the reader meditate over that. Ten years ago there were six great poets, who were also, as great poets are, lovable men. They are all dead but two. They had the "blood of the gods," these six, and four are gone.

The period which produced Tennyson, Browning, Rossetti, Mr. William Morris, Matthew Arnold, and Mr. Swinburne need not fear to be compared with the period which produced Coleridge, Keats, Shelley, and Wordsworth. In the blending of music and colour so that each seems born of each, it is hard to think that even the poet of 'The Eve of St. Agnes' and 'The Ode to a Nightingale' was the superior to him who gave us 'The Lady of Shalott' and 'The Lotus-Eaters.' Nor was this all. After the work of Coleridge, Keats, and Shelley, what the romantic revival needed was a poet who would supply it with feet in addition to the wings with which these three had already endowed it. Tennyson came and supplied those feet. Superior as is the music of Coleridge to the music of Rossetti, and, indeed, to that of every one else, it is doubtful whether the poet of 'Christabel' was more steeped in the true magic of the romantic temper than was the writer of 'The Blessed Damozel' and 'Sister Helen,' while in knowledge of romance he was far behind him. With regard to Matthew Arnold, inasmuch as poetry must be informed not only with emotional life and intellectual life, but also with rhythmic life—inasmuch as the rhythmic life in his poems does not show that it could, if so pleased, stand alone—he, notwithstanding his noble work, must, perhaps, be set on a lower level than the others. As to Browning, he passes out of all comparative classification.

Then comes the poet whom Mr. Ruskin declared to be the most rarely endowed man, both as to intellect and as to poetic genius, that has appeared in his own time. Without going so far as Mr. Ruskin, we may at least say that it is hard to think that even the singer of the 'Ode to the West Wind' is in lyric power greater than he who wrote the rhymed choruses of 'Atalanta,' and the still more superb measures of 'Songs before Sunrise' and 'Erechtheus.' Indeed, we have only to recall the fact that when Shelley wrote it was an axiom among poets and critics that few if any more metres could ever be invented in order to

give his proper place to a poet who has invented more metres than all the poets combined from the author of 'Piers Plowman' down to the present day. And if, out of this galaxy, two stars only are left in our firmament—the star of him who wrote 'Atalanta,' 'Erechtheus,' 'Songs before Sunrise,' 'Tristram,' and faultless lyrics by the hundred, and the star of him who has given us 'The Earthly Paradise' and 'Sigurd'—does not the death of Tennyson become doubly disturbing? These two are vigorous men, no doubt. It is impossible to imagine a more sturdy person than the one lecturing Hammersmith from the Socialistic tub or the other walking the Wimbledon postman off his legs. Yet they are mortal—they will not walk and preach and sing for ever. And what is to follow? "Shall there be no more nightingales of Jordan?" We are specially reminded of Mr. William Morris here, because Tennyson, in writing 'The Death of Ænone,' had to compete with the lovely poem in 'The Earthly Paradise,' "The Death of Paris." Mr. Morris, however, traverses Tennyson's ground only up to the death of Paris, and there leaves the subject. Tennyson continues it on the lines of Quintus Calaber to Ænone's death on Paris's funeral pyre. Mr. Morris's poem lacks, of course, the masterful conciseness of Tennyson, but in picturesqueness and beauty it is a poem hard to surpass, and sometimes it rises to pure drama. It is with Landor's superb idyl that Tennyson's poem has really to compete. Pathetic as is the situation of Tennyson's Ænone, who, while loving still the false lover, cannot find it in her heart to pardon his cruel wrong-doing, it is surpassed by the pathos of the situation in Landor's piece, where Ænone would fain forgive, but cannot, being under the spell of the irrevocable word of Heaven uttered in answer to her own rash prayer:—

Vidit et Ænone, sed et obduravit; at illi
Qui vexere virum, fessum posuere parumper,
Et quasi funereo vultum avertère feretro,
Fientes! nympha tamen non obvia venit, at ora
Figit humi, ut lacrymæ fluent nullusque videret.
Et jam Priamides sua pristina regna revisit,
Jam primas animi, dulcem Cebrenida, curas;
Ipsius heu fidi suspiria pectoris audit,
Quam diversa, cavo puerili ætate sub antro!
Atque ait, attollens divini lumina forme,
"Post quot, post quales, idam Paris aspexit annos
Ænoneque suam!" contra nihil illa, vel ire
Vel questus; namque Eumenides oraverat atras,
Pauca ante horis, Corythi ut crudelia fata
Luminibus cernant æquis et vindice pœnâ,
Utque nequiret opem Paridi præbere petitam.

This is a superb conception and just like Landor, who, if he had had in English Tennyson's power of expressing himself, or in Latin Mr. Swinburne's power of expressing himself in Greek, English, and French, would, by force of his marvellous power of creating ideas, have stood between these two. Here is the opening of Tennyson's poem:—

Ænone sat within the cave from out
Whose ivy-matted mouth she used to gaze
Down at the Troad; but the goodly view
Was now one blank, and all the serpent vines
Which on the touch of heavenly feet had risen,
And gliding thro' the branches overbowed
The naked Three, were wither'd long ago,
And thro' the sunless winter morning-mist
In silence wept upon the flowerless earth.
And while she stared at those dead cords that ran
Dark thro' the mist, and linking tree to tree,
But once were gayer than a dawning sky

With many a pendent bell and fragrant star,
Her Past became her Present, and she saw
Him, climbing toward her with the golden fruit,
Him, happy to be chosen Judge of Gods,
Her husband in the flush of youth and dawn,
Paris, himself as beauteous as a God.

Anon from out the long ravine below,
She heard a wailing cry, that seem'd at first
Thin as the batlike shrillings of the Dead
When driven to Hades, but, in coming near,
Across the downward thunder of the brook
Sounded "Ænone"; and on a sudden he,
Paris, no longer beauteous as a God,
Struck by a poison'd arrow in the fight,
Lame, crooked, reeling, livid, thro' the mist
Rose, like the wraith of his dead self, and moan'd
"Ænone, my Ænone."

Fine as it is, the versification here does not show at all points that faultlessness of movement and perfect music of syllabification which characterized the first 'Ænone' after it finally left the crucible of the poet's art. In the first 'Ænone' the sequence of cæsural effects was as inevitable as in the most splendid passages of Milton, and yet it was not Miltonic. In the arrangement of the liquids too, in the subtlety of the alliteration, and above all in that exquisite arrangement of the open and close vowel sounds which we have called "vowel composition," almost every part of that poem, though written in a language without the ravishing harmony of a quantitative scansion, was as fine as the finest passages in Virgil. This poem also is fine in all the particulars mentioned above, yet there are slips now and then. In the first 'Ænone' Tennyson showed an ever-present consciousness of the radical distinction between the movement of blank verse and any other rhetorical movement that can be imported into even the highest forms of poetic prose. One of the greatest artistic effects of the writer of blank verse is, while avoiding a too importunate sense-pause at the end of the line, to take care that the line shall end with a word so full of quantity and timbre that a positive *enjambement* shall be avoided. It is difficult to believe that when he wrote the first 'Ænone' Tennyson would have been content to open the poem with a word whose sense-connexion with the initial word of the next line is so strong as to render the two words inseparable.

'Charity' is one of those dramatic monologues of which Tennyson produced so many. It tells the story of a young English lady who, finding on the dead body of her newly wedded husband evidence of his having seduced a village girl, seeks out the victim and rescues her from ruin, and reaps as her reward the girl's passionate gratitude. A story of this kind would have had a more cordial reception half a century ago, or even a quarter of a century, than it will have in these days. It will now be called sentimental. Such sentimentality, however, as is for the moment scoffed at in England forms the basis of a great deal of the beautiful dramatic literature which the civilized world has united to admire, from the sentimental stories of the Bible downwards.

'The Bandit's Death' tells with certain variations the story of the death of Il Bizarro as given in Sir Walter Scott's *Journal*—the story of the bandit's wife who, in revenge for his having killed their child in order to save his own life,

assassinates him and carries his head to the soldiers who are in quest of him. Tennyson tells the tale in his most concise manner. No doubt it would have gained if the wife's impulse to assassinate the bandit had sprung simply from a mother's love of her babe, unmixed with any reminiscence of a previous lover's murder. For in art the more Homerically the great fundamental passions of man's nature are treated, that is to say, the more simply and singly, the more powerful is the effect. Shakspeare is so alive to this great law of the human mind that he sometimes misses an easy and obvious method of lending verisimilitude to a situation rather than vex his audience with a multiplicity of motives, as in the relations between Lear and Cordelia, where it would have been easy to clear the old king from the obvious charge of fatuity by making him to be hoodwinked as to Cordelia's real affection by some well-devised plot of Goneril and Regan. It is singular that the event which forms the subject of one of the latest of Tennyson's poems was used as the subject of his first story by the greatest inventor of situation that France, or, indeed, the modern world, has produced—the glorious author of 'Monte Cristo.'

'Akbar's Dream' gives artistic expression to that eclecticism and large tolerance in all matters pertaining to religion which was a characteristic of Tennyson's from the very first. The time will come when justice will be done to the extraordinary breadth of his intelligence. And though his intellect was neither so subtle nor so agile as Browning's, it was more profound. While Browning was enmeshed up to the very last in the fantastic cobwebs of the old cosmogony in which the universe was accepted as a kind of Noah's ark fashioned by an artisan rather than by an artificer, and set afloat upon the great ocean of nowhere, Tennyson, the moment that the author of the 'Vestiges' came and popularized the cosmogony of growth of Lamarck and the two St. Hilaire, before ever Darwin and Wallace had spoken, saw before him a glimmer at least of that new day whose dawn is now upon us. Without any special knowledge of the physical sciences—though he always had a passion for astronomy—he had the free good sense to see that henceforth the tortoise under the feet of the elephant that carried the world upon its back must be fiction no longer, but true knowledge, and that no knowledge could be true that allowed any poetic cosmogony to be set as a veil between the mind of man and the open face of Nature. Far advanced beyond most of the poetry of our day as are the following lines from this volume—lines written quite lately—they repeat what was said in certain famous stanzas, based on Lyell's 'Principles of Geology,' that startled the world of forty years ago or more in 'In Memoriam':—

Dawn not Day!

Is it Shame, so few should have climb'd from the dens in the level below,

Men, with a heart and a soul, no slaves of a four-footed will?

But if twenty million of summers are stored in the sunlight still,

We are far from the noon of man, there is time for the race to grow.

Red of the Dawn!

Is it turning a fainter red? so be it, but when shall we lay

The Ghost of the Brute that is walking and haunting us yet, and be free?

In a hundred, a thousand winters? Ah, what will our children be,
The men of a hundred thousand, a million summers away?

In 'The Making of Man,' too, he harps upon thoughts that had already been foreshadowed in 'In Memoriam':—

Where is one that, born of woman, altogether can escape
From the lower world within him, moods of tiger, or of ape?

Man as yet is being made, and ere the crowning Age of ages,
Shall not seon after seon pass and touch him into shape?

All about him shadow still, but, while the races flower and fade,
Prophet-eyes may catch a glory slowly gaining on the shade.

Till the peoples all are one, and all their voices blend in choric
Hallelujah to the Maker "It is finish'd. Man is made."

'The Church-warden and the Curate'—the story of the farmer, once a Baptist, but now a staunch Churchman, who says,

Sa I sticks like the ivin as long as I lives to the owd chuch now,

Fur they wesh'd their sins i' my pond, an' I doubts they poison'd the cow—

is one of Tennyson's best poems in the Lincolnshire dialect. If surpassed by any one of these masterpieces of his in *patois* poetry, that one is the 'Northern Farmer' alone—a poem which is so alive with dramatic truth that the people around Spilsby are ready and willing to give you the Farmer's name and to point out the farm he occupied.

As far as we know, the modern world furnishes no parallel to the unbroken continuity of power running over a period of sixty years, such as is shown in this volume. It is now a good many years since, in reviewing one of Victor Hugo's books, we affirmed, and we think proved, that the old idea about the poetic impulse being the special characteristic of youth must be abandoned. How such an idea could have obtained at all with the cases of Sophocles, Chaucer, and Milton before us is a wonder. Perhaps the popular confusion of fancy with imagination—a confusion which we have for years been challenging in these columns—has led to this strange notion about youth and age in relation to poetry. The lovely, but insincere playfulness of the mind which we call fancy may, no doubt, with some poets fade with the passage of years; but that is only because imagination, whose syllogisms are as true, as invulnerable, as those of logic, has been growing, and now at last brushes aside the sportfulness of fancy. So much is this the case that in endeavouring to find a chronology to the plays of Shakspeare, there is no better guide than that afforded by tracing the fancy and imagination at work in the various plays. In the deepest sense, of course, there is no creation—except that of "the great Vishnu, who yearned to create a world." Man's mind must be, if we could probe it to its depth, nothing but a mirror. The vision of any poet's mind is nothing but that mind's own peculiar arrangement of the kaleidoscopic pictures thrown by such few fragments of the universe as it has had the opportunity of confronting. The older

the poet grows, the richer, fuller, and more varied grows his mental kaleidoscope. The education of life is but the garnering of the pictures cast by the few fragments of an infinite universe which are brought within its ken.

And then, again, the command over the poetic material and artistic resources necessarily grows with the poet's growth. In rhymed verse the capabilities of every feasible rhyme, and in blank the capabilities of every caesural arrangement, become as the years go on as familiar to the poet as to the aged Titian was the power of every nuance of coloration.

Far Cathay and Farther India. By Major-General A. Ruxton Macmahon, formerly H.M. Political Resident at the Court of Ava. (Hurst & Blackett.)

THE earlier part of this volume deals chiefly with the history, past and present, of our relations with Burmah; the later chapters with the various savage and half-savage peoples which surround that country on every side. On both these heads the author speaks with the authority of experience. We might object *in limine* to his title, which rather implies that India is "farther" than Cathay; besides, except incidentally in reference to the relations between China and our new Burmese frontier, there is very little about Cathay in the book. His style may be described as narrative, interesting but discursive, tempered with chat by no means bald, but certainly disjointed. We should not complain of this but that occasionally a perverse distaste for simplicity, and an inclination to adorn his natural style with superfluous and often well-worn phrases, tend to make the meaning less obvious than it need be, and sometimes even land him in obscurity or actual contradiction. We may add that misspellings or misprints are more numerous than they need be.

Burmese history, as the writer points out, is remarkably copious, and it is curious to note how much greater is the development of the historical instinct in Burmah than in the country to which it mainly owes both its religion and its literature. As an historian General Macmahon seems impartial and fair, unless, perhaps, in his severe denunciations of the Anglo-Indian Governments of past days for their slowness in introducing reforms, many of which, though obvious nowadays, might, especially with the resources at our disposal, have been premature then. A fairer subject for his blame is the ignorance in which we have so long been content to remain as to the country and tribes between the Brahmaputra and the Irawadi, while studying, and successfully handling, equally savage tribes elsewhere in India.

In his pleasant and detailed description of Burmese character and manners the author corroborates the general impression of Europeans as to the attractive qualities of the race. But he points out certain shortcomings which unfit them for soldiering. It is true that the Burman

"requires no commissariat, and is ready for service at a few minutes' notice.....Not deficient in pluck, cheerful, obedient, and patient under physical hardship, it is found

that for sudden and short expeditions, to chase rebels or punish freebooters, he is second to none. There were reasonable hopes, therefore, of making him thoroughly efficient; but, in spite of every effort, the experiment had to be abandoned. The Burman is impracticable as regards routine and discipline. Drill is simply odious to him after the novelty wears off; an incorrigible sloven, he cannot understand the necessity of keeping his arms and accoutrements clean and in a serviceable condition. Marching to and fro on sentry is to him simply ridiculous; he cannot be reconciled to the loss of his cheroot, even when guarding a powder-magazine; and night, as he sagely remarks, being allotted by an all-wise Providence as the time for sleep, he does not understand why he should then remain awake. As soldiers, therefore, they are thoroughly out of the question."

The author's attitude on the opium difficulty is not very clear. Quoting from Sir James Stephen and other practical Indian authorities, he refutes those "easy-going, irresponsible, and wilfully ignorant people" who would prohibit the industry in India and forbid its use there, although in many districts it is well known to be employed daily as a necessary prophylactic against disease. On the other hand, he condemns its introduction into Burmah, though apparently doubtful as to whether it could now be prevented. It seems, however, that unlike the Indian races he refers to (Sikhs, Rajputs, Assamese, and others) and the Chinese, the Burmese are specially sensitive to the evil effects of the drug, or cannot take it in moderation. In speaking generally of the differences between the Burmese and Indians, the author shrewdly points out that the caste restrictions on social intercourse, the absence of which in Burmah gives occasion for much pleasant intimacy with Europeans, have, in his judgment, preserved the natives of India from many evils, the result of a too sudden introduction to European ways and habits, to which the Burmese succumb.

The remarkable system of education which we find in Burmah has not, the author considers, been handled with sufficient forbearance by our administrators, and he does not think we are in sufficient touch with the people. But they, on the other hand, as he admits, are beginning now to forget, when they criticize us, the tyranny and other manifold evils from which our rule has delivered them. His notices of the numerous tribes surrounding or impinging on Burman territory are full of interest. One point it appears they all have in common, and in contrast to the Burmese, and that is a want of humour. The Karens must, indeed, be "stolid and matter-of-fact," for "flattery is so foreign to their thoughts that they have no word for it in their language"! By the way, does the author seriously think, as he seems to imply, that the Karens derived their religious traditions, and even an alphabet, from the ancient Hebrews? *Appropos* of humour, he attributes to Dean Swift the old saying about a Scotchman's imperviousness to a joke, and another about "cold missionary on the side-board," which, whatever their merit, are generally attributed to Sydney Smith.

Of all these different tribes and races by far the most important are the Shans, and of the merits and capabilities of this ancient

and remarkable people the author has a very high opinion. His statement that "the race has split into three principal branches, namely, the Siamese, the Laos, and the people whom we, imitating the Burmese, call Shan," must be taken with some modification. No doubt some six centuries ago Shan influence was felt down to the extremity of the Malay peninsula, and even in Java; but the actual Siamese race is largely made up of Malay and other southern elements, while as regards the Laos, the eastern Laos are so largely modified by a Cambodian element that they probably differ more from their western brethren than either branch does from the Siamese. The remarkable feature in the race is the tenacity with which all its branches retain a close similarity of manners and customs, polity, traditions, and appearance, however long or completely isolated from each other, coupled with an apparent incapacity for national cohesion.

Philologists will not altogether sympathize with the assertion that

"the student accustomed to the rich and appetising fare particularised in the Sanscrit philological menu, turns with loathing from the meagre and insipid pabulum comprising the lingual bill of fare provided by races in a low degree of civilisation";

though it may be true enough that,

"whatever may be urged in the interests of philology, for practical purposes absolutely no valid reason can be assigned for conserving dialects of a languid type which merely fossilise the disintegration that now exists. Every effort, therefore, should be made to induce the border races to learn Burmese or Shan, subject to the geographical and philological considerations incidental to their influence."

These lower tribes, we are told, have, curiously enough, however isolated from each other, a common language of signs:—

"The chief's special messenger, carrying his carved and ornamented spear as an emblem of authority—potent as a magistrate's seal in other countries—dumb though he be in presence of people to whom his dialect is a foreign tongue, metaphorically speaks in accents that cannot be mistaken when he flings down the gauntlet in the shape of the war-dah with strip of crimson cloth in token of defiance, or produces the cross or dagger-shaped *pluroi* or wand, made of strips of bamboo, which, simple as it may appear to the uninitiated, under some conditions furnishes materials for a lengthy despatch, if reduced to a written medium. If the tips of its cross pieces be broken, for instance, it signifies a money demand for each fracture. If one cross piece be charred, it means an urgent summons, directing people to come by torchlight if it arrives at night. A capsicum fixed on the *pluroi* signifies that disobedience to the order will 'make it hot' for the recipient. If the *pluroi* be made of cane instead of bamboo, it betokens this punishment will take the form of a flogging. The smooth round stone which was all that Lieut. Wilcox received from the Abors, in reply to interminable verbal negotiations suggesting the advisability of their submission to British authority, was utterly meaningless to that very intelligent officer, till interpreted by a rude native of the jungle who happened to be present when the mission arrived. The translation ran thus: Until this stone crumbles in the dust, shall our friendship last, and firm as is its texture, so firm is our present resolution.....Capt. Lewin's policeman, when required to explain why he.....desired a week's leave, said, 'A young maiden has sent me flowers and birnee rice twice as a token, and if I wait any longer they will say I am no man!'"

Ordeal is in general repute, one favourite test being a pig's liver:—

"Col. Dalton gives an instance where the Abors pin their faith on this last. Finding that some members of this tribe desired to ascertain the reason of his visiting them by this test, he suggested a simpler plan would be to judge by his words and looks, to which they retorted that 'the words and faces of men were fallacious, but pig's liver never deceived them!'"

The value of the chapter in which the writer discusses the important question of trade routes from Burmah to Western China is impaired by some curious omissions. He alludes to Mr. Holt Hallett's scheme, a principal objection to which is that a great part of the route lies through a foreign (Siamese) territory; and, referring to the route from Bhamo, he quotes the late Colborne Baber—that fellow of infinite humour—who gave it as his opinion that it was "not absolutely impossible to construct a railway there," and that "by piercing half a dozen Mont Cenis tunnels, and erecting a few Menai bridges, the road from Burma to Yunnan-fu would doubtless be much improved." General Macmahon then quotes a long passage from Mr. J. G. Scott to the effect that there is "another way of approaching Yunnan"; but, beyond saying that this route lies entirely through British territory, he gives no indication where this route lies, though Mr. Scott describes it in detail in the paper quoted. Without this the long quotation is rather meaningless, and while on this subject he might—as he quotes freely throughout the book from competent authorities—have added some more information from Mr. Scott's writings. In the absence of a map, however, such discussion would, for the majority of readers, be unprofitable; but if the writer wished his book to have more than a passing value, a map locating the various tribes he mentions, as well as elucidating this question of routes, would have been desirable, as would also an index.

The Memories of Dean Hole. (Arnold.)

THE Dean of Rochester has arranged his recollections in alphabetical order; thus the reader begins with "Archery" and ends with "Working Men." Upon this method we have only one comment to make—that he has by no means exhausted the twenty-six letters, and must certainly undertake, without delay, a second volume to supplement deficiencies. For, despite a certain tendency to ramble, these reminiscences are quite one of the most delightful books of the season. The Dean has known a large number of interesting men. His tastes are wide, embracing literature and art, horticulture and most branches of sport. He has a keen sense of humour, and never spoils his stories by over-elaboration of their points. But these recollections are written with a more serious purpose than that of mere anecdote: they aim at edification no less than amusement. And though some of his conclusions may seem a trifle trite, others somewhat unsound—for example, there is a treatise on the highly moral influences of the (Adelphi?) drama—his didacticism wins the unreserved respect due to the ripe wisdom of a good man. In "the holiday task of an old boy" it were, perhaps, hypercritical to grumble at ex-

pressions like "mutual friend" and "phenomenal" in the sense of "unusual," but surely a divine might have spared us the vile phrase "side aisle"!

As most people are probably aware, Dean Hole wrote and John Leech illustrated that capital book 'A Little Tour in Ireland,' and in these pages are to be found numerous characteristics of that famous artist and refined gentleman. His enjoyment of the country, his appreciation of the humours, though not the toils, of the hunting field, his periods of nervous depression—all these traits are described, without adding much to our knowledge of the man, but still with admirable appreciation. The autobiographer, it appears, supplied Leech with the subjects of some of his most famous drawings; for instance, the immortal farmer who said to the footman at the rent dinner, "Young man, if you've no objection, I'll take some o' that [a liqueur] in a moog." Through the caricaturist, Dean Hole became acquainted with most of the *Punch* staff, including Thackeray. He thinks—and very probably—that the novelist derived more enjoyment from his pencil than his pen. Yet were there moments of compensation, as when, entering an hotel on the Rhine, weary and exhausted, he found 'Vanity Fair' on the table. "I had not seen it since I corrected the proofs, and I read a chapter. Do you know, it seemed to me very amusing!" But "I assure you," he said on another occasion, "that Annie can write ten times more cleverly than I." There is an excellent story—but is it not old?—of Thackeray's visit with "Jacob Omnium" to see a giant on show, when the doorkeeper inquired if they were in the business, because if so, no charge would be made. The Dean's acquaintance with Dickens was apparently slight, but he gives a brilliantly witty letter of Dr. John Brown's to Bishop Magee, and relates the delight of Rab's biographer at hearing an octogenarian with two sticks remark to a companion with but one, "Why, Sammy, you're a poor critter! Why don't you drive a pair like a gentleman?" There is also an amusing account of Frederick Tayler, the animal painter, remonstrating with a shopman for palming off an engraving of one of his pictures as a Landseer. The answer was, "If you, sir, will be so good as to mind your own business, we shall be glad to follow your example."

The bulk of this volume is concerned, of course, with matters ecclesiastical, upon which Dean Hole writes with moderation and good sense. He dwells mournfully enough upon the spiritual destitution of the Oxford of his day:—

"It may be said that you had constant services, sermons, and divinity lectures. The services certainly were frequent, but they were also compulsory, and therefore attended grudgingly and of necessity. They were said in a dreary edifice, and, as a rule, in a cold, monotonous, perfunctory tone, which did not invite devotion. I never heard a note of music in our college chapel; the University sermons (I do not remember that any were preached in college) failed to impress the undergraduate mind except when Newman or Pusey or Claughton preached. No advantage was taken of lectures on the Greek Testament for exhortation, or reproof, or instruction in righteousness; but they were occupied by the consideration of tex-

tual arrangements, diverse interpretations, parallel passages, commentaries, descriptions of scenery, dates and statistics. It was a time in which ugliness and dirt were regarded as bulwarks of the Protestant faith, and beauty and order were 'marks of the beast.' Doctrine was bigotry, reverence was idolatry, and zeal was superstition."

A similar state of affairs prevailed in the nation at large, inasmuch that Dr. Jackson, the Bishop of London, declared that when he recalled the sad condition of apathy, indolence, and disobedience into which the Church of England had fallen, its continued existence seemed marvellous. Of his native village in Notts, Dean Hole writes:—

"Our curate, who lived five miles away, rode over for one dreary service on the Sunday, dined, and we saw him no more during the week. He was much occupied in the pursuit of the fox, which, it is charitable to suppose, he mistook for a wolf, and like a good shepherd was anxious to destroy. The service was literally a duet between the parson and the clerk, except when old John Manners, the bricklayer, gave the key-note of the hymn from his bassoon, a sound which might have been uttered by an elephant in distress, and we sang:—

O turn my pi—O turn my pi—O turn my pious soul to Thee;
or when the curate suddenly emerged from his surplice, which he placed on the side of his reading-pew, and appearing in his academical gown, went up the 'three-decker' to preach. The altar was represented by a small rickety deal table, with a scanty covering of faded and patched green baize, on which were placed the overcoat, hat, and the riding-whip of the officiating minister, who made a vestry within the sacristy, and, sitting there in a huge surplice, had a conversation with the sexton before the service began, and looked as though he were about to have his hair cut. The font was filled with coffin ropes, tinder box, brimstone matches and candle-ends. It was never used for baptism."

Those were the days in which the choir in St. Peter's Church at Marlborough used to fortify itself for the unusual undertaking of an anthem by a visit to the Six Bells over the way. Then, too, the village tailor and *chef d'orchestre* avenged himself upon the parson, who had patronized a rival practitioner, by refusing to start the hymn. At last an envoy was dispatched to the gallery, but there came the defiant reply, "If you please, sir, Kemp says as Finn may fiddle." On the incalculable value of the Oxford Movement in the reform of these abuses Dean Hole has some well-considered comments, while conscious that Ritualism can be pushed to an undesirable extreme. We quite agree that the clergyman who answered the squire's question, "Is it Sacrament Sunday?" with the remark, "Five Masses have been already said," talked like an impudent puppy. The writer is a vigorous advocate of extempore preaching; there have been moments, nevertheless, when we have felt disposed, after listening to a specimen of those discourses, to exclaim with Archbishop Magee, in reply to the lady's "Oh, what a saint in the pulpit!" "And oh! what a martyr in the pew!" As for Dean Hole's stories told in connexion with the cure of souls, they are nearly all of the first water. Take, for instance, this of a verger at Southwell who was informed that he was too old to take part in some ecclesiastical function. "What me," was the indignant exclamation, "as brought in 'Arcourt!'"

Or, again, that of the rustic who, at a consecration, was told, as there was only one alms-dish, to go to the rectory, bring a plate from the dining-room table, and take it through the north aisle. He accomplished his mission, and approaching the rector whispered, "I've done as yer told me, sir; I've taken it down yon side the aisle, and up t'other—they'll none on 'em 'ave any." No order had been given to empty the plate, and it was full of biscuits.

The Dean treats of gardening, and especially of rose-growing, with more than ordinary authority, and we can endorse, from experience, his advice as to the necessity of precautions against fraud at village horticultural shows. He has evidently been a keen rider to hounds, though only with a limited number of our best packs, and his hunting stories will emphatically pass muster. Some of those about Lord Henry Bentinck strike the ear with a familiar sound; but there is human nature in the saying of Davis the huntsman, "As for the Speaker [Mr. Denison], I never saw him so pleased, and I am only afraid of his calling out, 'Forsard, Fallacy!'" [one of his favourite hounds] in the 'Ouse, instead of 'Order, gentlemen!'" Davis, too, it was who rebuked young Master Hole's exclamation, "What a lot of pheasants!" with the scathing satire, "We don't take no notice of them things." In his chapter on "Shooters" the Dean inserts some well-considered censure on battues, and points out what a terrible temptation is thrown in the poacher's way by the preservation of large quantities of game. The cricket stories have been so freely quoted by our contemporaries that we may be excused for avoiding vain repetition. Enough that they are excellent of their kind; especially the fable of the umpire who, after a very dubious decision, was addressed from a distant part of the ground, "Mistur Umpire, I don't want no unpleasantness, but if you come that little gam' again, I shall just step in and pull out your mustassios by the rewt's." But we must now take our leave of this "old man so admirably young"—the phrase was originally used by Jules Simon of Thiers—with a final request for a second instalment of his memories.

NOVELS OF THE WEEK.

- Don Orsino*. By F. Marion Crawford. 3 vols. (Macmillan & Co.)
His Grace. By W. E. Norris. 2 vols. (Methuen & Co.)
Capt'n Davy's Honeymoon, &c. By Hall Caine. (Heinemann.)
The Last Touches, and other Stories. By Mrs. W. K. Clifford. (Black.)
Frank Maitland's Luck: a Story of a Derby. By Finch Mason. (Routledge & Sons.)
The Shifting of the Fire. By Ford H. Hueffer. (Fisher Unwin.)
Pierre and his People: Tales of the Far North. By Gilbert Parker. (Methuen & Co.)
His Life's Magnet. By Theodora Elmslie. (Warne & Co.)
Monsieur le Duc. Par Gyp. (Paris, Calmann Lévy.)

FROM Mr. Marion Crawford we have another broad Roman canvas, covered with bright tones and sombre, with warm hues and neutral shades, blended in rich pro-

fusion, steeped in an atmosphere which allows one to breathe and expand, and peopled with the portraits of old friends and new acquaintance. Three generations of the Saracinescas live in their ancestral palace, and Anastase Gouache, who has painted them all, supplies a motive for the brief interlude in which the son of Sant' Ilario receives his baptism of fire. Don Orsino, as he enters upon his third decade, is bored almost to the point of death. He may not be a soldier, for his father was an officer under Pio Nono. He may not serve in a foreign army, for that would be unpatriotic. He may not be a diplomatist and become the blind instrument of a dishonest and scheming ministry. He may not be a lawyer, or a musician, or a priest, or a merchant. He can look forward to nothing else than farming the family estates. Gouache pities him, and tells him that there is nothing for it but to fall in love. That is Mr. Crawford's introduction, and the story follows—a story in which neither of the principals is very hard hit, though there is plenty of life, and love, and mystery, and interchange of mind. 'Don Orsino' is a story with many strong points, and it is told with all the spirit we have been wont to expect from its author. After all, no part of 'Don Orsino' is more welcome than the glimpses it affords of the old prince, of Sant' Ilario and his wife, and of the friends whom we made in their company when the Galantuomo was king.

In relating a section of the career of "His Grace" the Duke of Hurstbourne, Mr. Norris contrives to be as common-sense, as perspicacious, as cynically humorous, and as pleasantly readable as he has ever been. His plot turns on the succession of a young man to a dukedom with an inadequate income, and his somewhat commonplace experiences on the turf and off. But Mr. Norris does not depend on plots, and would not care if a critical reader told him that he had no plot whatever. He gives himself something to talk about, and he talks; and the reader who likes a vein of sub-acid cynicism, and an assemblage of characters whose words and actions, good, bad, and indifferent, are traced on paper with a cunning hand, will find much to his taste. Perhaps that way of putting it is a little too depreciatory. Mr. Norris has drawn a really fine character in the Duke of Hurstbourne, at once unconventional and very true to the conventionalities of life, weak and strong in a breath, capable of inane follies and of heroic decisions, yet not so definitely portrayed as to relieve a reader of the necessity of study on his own behalf. Dulness is the last word which should be applied to 'His Grace,' though the interest may have to be created by the reader as well as by the writer.

Mr. Hall Caine's latest book illustrates the danger that may lurk in a preface. In his Mr. Caine tells us, through Mr. Bram Stoker, to whom it is addressed, that one of the stories, 'The Last Confession,' is written as "an attempt to solve a moral problem," the question of "the value and sanctity of human life....the right to set aside at utmost need the letter of the sixth commandment"; and that the other two stories, 'Capt'n Davy's Honeymoon' and 'The Blind Mother,' deal with the question of

marital and maternal love respectively. Now it may be a matter of doubt how far it is wise to set about writing a novel in order to prove a thesis or discuss a moral problem, but at any rate it is certainly injudicious to tell the reader so beforehand. In the first place, such an announcement almost amounts to a confession of weakness, and recalls the device of Elizabethan scene-painters of printing "This is a road," or "This is a palace," in front of a bare wall; it is, moreover, disquieting to the reader, who is constantly haunted by the fear that he may have missed an argument or a point in the discussion; while he is tempted to exaggerate any appearance of artificiality in the characters on reflecting that they were not created with a view to truth, but in order to prove the author's thesis. And certainly of Mr. Caine's three stories 'The Last Confession,' which, according to the preface, would seem to be the most purposeful, is the least successful. The narrator is tedious with his deadly earnestness, his moral reflections, and his melodramatic phrases like, "Little did I expect.... so soon," &c. It is true the man had a nervous complaint, but even such a man, one would think, would hardly take so terribly to heart killing a fellow creature in order to save his own life and his son's, when he felt morally convinced that his adversary was on the point of murdering him. As far as the discussion of his problem goes, Mr. Caine was infelicitous in the choice of his hero, for a man suffering from a serious nervous complaint is hardly a fair specimen of humanity, and proves little: but, even so, it is difficult to understand what the author's solution is; for, although the priest's absolution would seem to suggest that the man's action was justifiable, his own feelings prepared him such a hell as to be sufficient punishment for the greatest crime. The confession is told at far too great a length; indeed, a speech of almost an hundred pages from a dying man is in itself sufficiently improbable; and the connexion of the priest with the main incident is both clumsy and unnatural. The other two stories are much better. 'Capt'n Davy's Honeymoon' is an amusing description of a quarrel between a newly married man and wife, and of the numerous shifts employed to overcome their pride and bring about the reconciliation that both had been longing for all the time. Capt'n Davy, the boisterous and tender-hearted husband, is a good character; but he is made lifelike to us, not, as Mr. Caine seems to imagine in that unfortunate preface of his, by his assurance that he is like a personal friend of his own, but by the care and power he has bestowed on the sketch. Even this story, though, would be much improved by some curtailment, and the lovers might well have been brought together again some days earlier. By an interesting coincidence 'The Blind Mother' opens with a similar incident to that which forms the subject of Tennyson's poem called 'Charity' in his last volume. On the whole, it is the best story in the book, being quietly told and the ending is pathetically dramatic.

The success achieved by Mrs. Clifford with 'Aunt Anne' is followed up in her short stories, which, as the preface informs us, have already appeared in various leading

periodicals. There is evident in these brilliant trifles the same clearness of style and unconventionality of subject which were justly admired in the more important effort of this author's humorous, if somewhat pessimist genius. Mrs. Clifford possesses, what is uncommon among lady novelists, the faculty of saying what she wants to say in the fewest possible words, and the reader is never left in doubt as to her meaning for a single moment. If she would be a little less remorseless in her realism her work would be more artistic; for, to be candid, she displays on occasions a fondness for depicting the trivialities and the squalidities of life which detracts from the effect she aims at producing. In other respects we have nothing but praise for the insight and observation that are apparent in every page she writes. We do not, it must be confessed, feel any great liking for Mrs. Clifford's young men, with the single exception of Thomas, in the story named after him, who proves to the satisfaction of everybody that the heart of a high-minded gentleman may beat beneath a page-boy's jacket. For the rest, all these specimens of modern British manhood are singularly unpleasant, with their disloyalty to the girls they pretend to love and their inordinate appreciation of their own personal attractions. Langdon, in 'An Interlude'; Dick Grantly, the weak-kneed hero of 'On the Way to the Sea'; that insupportable prig Maurice Power; the "good-looking young man" (name unknown) of 'A Ridiculous Tragedy'; the diplomat, Norman Luard, of 'A Sad Comedy'—they are all tarred with the same brush. The author spares no pains to paint their fascinating perfidy in its true colours, and it is clear that her sympathies lie wholly with the women they cajole and then cynically neglect. This is quite as it should be; but the male reader feels some natural annoyance when his sex is so persistently vilified, and finds a difficulty in believing that these charming young gentlemen are really typical of the time, or of the country, in which we live. Mrs. Clifford does well to place 'The Last Touches' in the forefront of her book. The study of the successful painter, soured for life by the collapse of his first and only romance, and lost in the splendid isolation of his celebrity, is remarkably fine. The dramatic intensity of 'A Sad Comedy' could only be adequately realized upon the stage. It would make a poignant one-act drama, with its cut-and-thrust dialogue and its strong final situation in the Parisian boudoir. Equally powerful is 'The Last Scene of the Play,' and the close of it will undoubtedly impress even the veteran novel-reader who does not allow his equanimity to be easily disturbed by a fictitious narrative. In a lighter vein, where Mrs. Clifford's humour finds full play, is 'A Ridiculous Tragedy,' which we will not spoil for those who have not happened to come across it elsewhere by a too minute description. The series concludes with 'An Any-how Story,' recalling the tales with which this author laid the foundation of her now rapidly rising popularity. We shall await Mrs. Clifford's next serious venture with genuine interest and considerable confidence.

Frank Maitland won a fortune on the

Derby by backing his father's horse Magician; and as the said father, a phenomenally vicious and malevolent old squire, had arranged with his trainer that the colt should be pulled, for the express purpose of ruining his son, it is clear that Mr. Mason is able to present his readers with a sample of poetical justice such as the soul of the honest sporting man dearly loves. The pivot of 'Frank Maitland's Luck,' it will be evident to the discerning reader, is an exiguous youth who is smart enough to jockey not only horses, but men. The motive of Ned Brand for jockeying Squire Maitland and his trainer does him infinite credit; and that is where the heroine of this lively story looks in.

Mr. Hueffer, a very young author already known as a writer of fairy stories, makes a first appearance as a novelist in the first of the "Independent Novel Series" recently published by Mr. Fisher Unwin. The title of the series to a certain extent prepares us for the contents of 'The Shifting of the Fire.' Mr. Hueffer has chosen for his motive a singularly repellent situation—the marriage of a beautiful girl to an entirely loathsome satyr of nearly fourscore—and he has certainly spared no pains to elaborate its hideous incongruity. Pity is inspired in the reader; but it is never unaccompanied with disgust, amounting in several passages to positive nausea. Mr. Hueffer's pages bristle with infelicitous audacity and cynicism, which he will regret when he is older. For example, after describing the scene at the burial of the hero's aunt and the grief of his cousin Kate, he adds, "Never before did men think themselves, ay, and swear at themselves some five minutes later, for being such blasted sentimental fools as those who happened to see her then." The dialogue is cast in a similarly realistic form; but Mr. Hueffer has yet to learn that strong language does not make a strong book. And he has also to learn the sovereign lesson of self-effacement, instead of obtruding his own dogmatic generalizations at every turn. Such blunders as "lusi nature" are venial trifles in comparison with the errors in taste and temper which colour the whole story. Mr. Hueffer has talent and imagination; but his method is headstrong and gratuitously aggressive. Happily he is young enough to learn better manners and more legitimate means of attracting readers.

Mr. Parker's scenes from Quebec and the Hudson's Bay Territory have the great advantage of being novel; they break comparatively fresh ground, and one is attracted both by the characters and by the palpable atmosphere surrounding them. "Pretty Pierre," the central figure of some eighteen sketches, is a French-Indian half-breed, a desperate gambler and worse; but his adventures savour less of melodrama than of unfamiliar realism, and Mr. Parker lets us see his good points as well as his bad. There is a sense of quiet strength and pathetic intensity throughout, occasionally diluted by a certain wordiness of description and elaboration; but 'Pierre and his People' contains some very good work, and affords a promise of still better achievement.

When it is said that the hero of 'His Life's Magnet' is a young baronet who returns unexpectedly to Fourwindsmeet Manor at dead of night and bursts open the

reluctant gate with his strong right shoulder, the general character of Miss Elmslie's romance may be safely surmised from this highly melodramatic exordium. Sir Reginald Guest—his intimate friends call him "Rex"—and in moments of expansion "Rexy"—is a chivalrous, passionate, handsome, and erratic youth, much after the pattern of the late Frank Smedley's dashing young prodigals. He has a genius for rescuing the lives of other people and imperilling his own, and he is further handicapped by a family curse of a very deadly order. The *dramatis personæ* also include a benevolent musician (blind, of course); his long-lost and lovely niece, the daughter of a convict; a pathetic cripple, devoted to the baronet; and a breezy tomboy of ten, perhaps the least artificial of all the characters in the book. Of its sentimental sort 'His Life's Magnet' is not an unfavourable specimen, but it is not too much to say that while reading it one perpetually hears "slow music."

It is a testimony to Gyp's power and popularity that well-known personages in France are now known in the Paris world by the names that Gyp has given to them in her stories; but looking to the nature of the stories themselves, this is hardly a testimonial to the character of Parisian society in its most illustrious "set." The present series is like that contained in 'Monsieur Fred,' and revolves round the château "de Nevers" and the wife of a well-born Academician.

PATRISTIC LITERATURE.

The Book of St. Basil the Great, Bishop of Cesarea in Cappadocia, on the Holy Spirit, written to Amphilochius, Bishop of Iconium, against the Pneumatomachi. A Revised Text, with Notes and Introduction, by C. F. H. Johnston, M.A. (Oxford, Clarendon Press.)—This is at once the best critical and the most useful edition of St. Basil's work on the Holy Spirit that exists. Mr. Johnston deserves praise for the diligence, accuracy, and honesty with which he has executed his task. He has collated several MSS. himself, he has obtained collations of others from distinguished scholars, two very ancient Syriac versions have been consulted, and the results are exhibited in the *apparatus criticus* with great distinctness. Mr. Johnston has prefixed an introduction in which he brings together a large number of facts and opinions calculated to throw light on the history of the doctrine of the Holy Ghost in the fourth century. He has not attempted anything new, and he does not even employ his own facts to illuminate the rise and progress of the new ideas or to illustrate how opposition to them arose. Indeed, the facts are often disconnected, and the student cannot understand their full import except by consulting books that treat the subject more fully. Notwithstanding this the introduction will be interesting to those who have already devoted some study to the period. A chapter on the orthodoxy of the churches deserves special attention. It is based on a statement of St. Athanasius; but the facts adduced by Mr. Johnston prove conclusively that the statement is a wild exaggeration, although Mr. Johnston had no other intention than to show its truthfulness. The book is accurately printed, yet there are a few mistakes, such as *Autolychum* on p. xii and *παρακράτορα* on p. xiii.

The Witness of Hermas to the Four Gospels. By C. Taylor, D.D. (Cambridge, University Press.)—Dr. Taylor allows that there are "no

indubitable traces" of the Gospels in the 'Shepherd' of Hermas. He supposes, however, that Hermas knew the four Gospels, but carefully concealed what he borrowed from them. He "systematically disguised his allusions"; and Dr. Taylor fancies that it has fallen to his lot to detect his disguises, and to explain the artifices by which he hid his references. The nature of Dr. Taylor's work may be inferred from a few specimens of this detection of the hidden meaning of Hermas and of latent allusions. His great discovery is thus announced:—

"I set to work to read through the 'Shepherd' for the purpose of finding in it a disguised trace of the word *εὐαγγέλιον*, *gospel*. I came to Vis. iii. 13, 2, and found *ἀγγελία ἀγαθή*, *good tidings*, which was evidently the thing sought. Then at once it seemed clear to me, in the light of sayings of Irenæus which will be quoted below, that under the figure of the bench (*συνψέλιον*) standing firmly on four feet, in the immediate context, Hermas refers to the Four Gospels, comparing them to the four elements of the world."

Similitude ix. is somewhat like Vis. iii. In this similitude "four sets of stones come up out of the deep, and these make four *rows* or *tiers* in the foundation of the tower." The word for "rows" is *στοίχοι*, and suggests to us *στοιχεῖα* and the four elements, and therefore the four rows must be the four Gospels. It is of no importance to Dr. Taylor that Hermas himself furnishes a different explanation of the four rows. Dr. Taylor thus concludes his discussion of these two passages:—

"I maintain, on the strength of the evidence adduced, that the famous sayings of Irenæus on the actual and necessary fourfoldness of the Gospel were not his own, but a reproduction of what Hermas had written a generation before: that Hermas, in his enigmatic way, represented the Four Gospels as having already obtained a unique and canonical position: and that, in any case, they had obtained this position in the lifetime and to the knowledge of Hermas, who wrote, not in any obscure corner of the world, but in its capital, Rome."

One or two specimens may be given of Dr. Taylor's detection of hidden allusions. He traces references to the Evangelical narrative of St. John the Baptist in Hermas's account of the angel of repentance:—

"The Baptist wore a girdle of a skin and did eat locusts and wild honey: men were in doubt who he was, and said, 'Who art thou?' (Joh. i. 19), and so Hermas says to the angel of repentance in Vis. v. 3, 'Who art thou?'"

The Baptist's girdle of skin is found in Similitude iv. 4, where "The two angels are clad in skins of the goat, corresponding to the Baptist's girdle of skin." His eating honey may be alluded to in Mandat. v., where "he has a parable of a jar of honey made bitter by a little wormwood (i. 5), which may or may not have been suggested by the Baptist's 'wild honey'"; "and the locusts in the Gospel might easily have been transformed by two steps into a 'fiery locusts' coming out of the mouth of the dragon in Vis. iv. 1, 6." Dr. Taylor seems to think that he possesses special insight into the method by which Hermas concealed his allusions. Thus he says, "It would be in the manner of Hermas to turn the Mustard Seed into a hail-stone." The book is a psychological curiosity. It is singular how a man of learning and sense can imagine that his suspicions, as he sometimes calls them, could ever amount to an argument.

The Apology of Origen in reply to Celsus: a Chapter in the History of Apologetics. By John Patrick, B.D. (Blackwood & Sons.)—Mr. Patrick states that the primary object of his work is "to give an exposition of the principles and details of the apology of Origen"; "but," he adds, "for that end it has been deemed advisable to give a full account of the work which he sought to refute, as well as to discuss the problems connected therewith." Mr. Patrick has studied with the greatest care the work of Origen in the original, and he has consulted the best modern books that could throw light

on thought in the period of early Christianity. He also possesses excellent powers of exposition. And the result of his labour is that he has produced a monograph in a high degree creditable to his scholarship and calculated to promote the study of Christian apologetics. Mr. Patrick does not exhibit minutely the processes by which he reaches his conclusions on critical questions, but it is evident that he has gone thoroughly into such questions. Thus he produces sound reasons for disagreeing with the opinion of Keim that the Celsus of Origen was Celsus the Epicurean known to Lucian. Mr. Patrick calls his treatment of the 'True Word' of Celsus an analysis. But the name is inappropriate. Origen in all probability quoted nearly the whole treatise of Celsus, and Keim in this belief has attempted to restore the entire book. Mr. Patrick has not so much condensed or analyzed the 'True Word' as omitted here and there passages which he must have deemed superfluous. But he has thereby done injustice to Celsus, and as the 'True Word' is not a lengthy treatise, he would have acted more wisely if he had tried to reproduce the whole of it, especially as there is no reproduction of it in English similar to Keim's in German. Mr. Patrick's translations throughout the book are his own, and are at once accurate and neat.

A Select Library of Nicene and Post-Nicene Fathers of the Christian Church. Second Series. Translated into English, with Prolegomena and Explanatory Notes, under the Editorial Supervision of Henry Wace, D.D., and P. Schaff, D.D.—Vol. IV. St. Athanasius: *Select Works and Letters*. (Oxford, Parker & Co.)—The title-page of this work does not indicate its nature fully, and the correct title is that which is printed after Dr. Wace's editorial preface: "Select Writings and Letters of Athanasius, Bishop of Alexandria, edited, with prolegomena, indices, tables, by Archibald Robertson, Principal of Bishop Hatfield's Hall, Durham, late Fellow of Trinity College, Oxford." The book consists of a translation of nearly all the important works of St. Athanasius except the exegetical, and of prolegomena dealing with the life, writings, and theology of St. Athanasius, the history of Arianism, and the literature relating to St. Athanasius and Arianism. Each treatise is also supplied with a short introduction. Mr. Robertson is editor of the entire volume. The major portion of the translations have already appeared in the Oxford "Library of the Fathers," and the largest number of them were made by Cardinal Newman. Mr. Robertson has been very sparing in his handling of the Cardinal's contributions, and has introduced alterations only where they were imperatively necessary. He has also reprinted most of Newman's notes, here and there indicating new sources or modifications of the assertions by short notes within brackets. The patristic student will welcome this reprint, because the two volumes that the Cardinal published among his works as 'Select Treatises of Athanasius' are not the same as his translations in the Oxford library; for he has omitted the fourth discourse against Arianism, and his renderings of the three treatises are too free to be of any use for an accurate knowledge of St. Athanasius. Mr. Robertson and Mr. Ellershaw are the translators of the treatises and letters given in the volume which are not found in the Oxford library. The translations are good, and great pains have been spent on making them accurate. Mr. Robertson is the author of the prolegomena and introductions. He says modestly in regard to these: "For the original matter comprised in this volume the editor disclaims any credit of his own. He has aimed simply at consulting and comparing the best authorities, at sifting their conclusions, and at following those which seem best founded." But Mr. Robertson has done this part of his work with such thorough-

ness, judiciousness, and complete knowledge of available sources that it is a valuable contribution to the subject. He is a sound Churchman, and his opinions are those of one who sides with St. Athanasius against Arians and pagans, and he makes dogmatic assertions that can well be disputed; but he strives earnestly to be dispassionate, and he never withholds evidence that might tell against his own conclusions. Altogether he deserves the highest praise for the accuracy, fairness, and judgment with which he has accomplished his task. It is the best of the series that has yet appeared, and it furnishes, as Dr. Wace says, "a more comprehensive and thorough introduction to the study of Athanasius than is elsewhere accessible."

GENEALOGICAL LITERATURE.

The Register of Walter de Stapeldon. By F. C. Hingeston-Randolph. (Bell.)—This further instalment of the Exeter diocesan registers derives a special interest from being that of the founder of Exeter College, to the Rector and Fellows of which it is dedicated by the author, himself an Exeter man. An interesting and sympathetic life of the famous bishop serves as introduction to his register. It should be read in conjunction with the elaborate itinerary provided towards the end of the volume, and it gives one a vivid idea of the activity of a mediæval bishop and of his multifarious occupations. Episcopal life is admittedly laborious enough at present, but in those times the bishop was a temporal magnate who had to visit and inspect his manors instead of receiving cheques from Ecclesiastical Commissioners, while in the case of Stapeldon it fell to his lot to discharge the duties of a statesman as well. Even in what is now regarded as episcopal work, its severity may be gauged from the fact that he began his official career by performing over a thousand ordinations at Crediton. This "amazing number," writes the author, "would be almost incredible if all the names were not given." He also devoted himself with much ardour to the adornment of his noble cathedral, and in 1312, four years after his consecration, began, in conjunction with his elder brother, his great foundation at Oxford. About the same time we find the first traces of his political and diplomatic career under Edward II. Early in 1320 he became High Treasurer. He appears to have been a wise friend to the king, discouraging in vain his infatuation for the Despencers. As the final crisis approached he was drawn into the armed strife and placed in military charge of his own diocese. Yet in the midst of all this he pushed on his work at the cathedral with increased ardour. At the last he found himself left in charge of the City of London, the king fleeing to the West. Faithful to his trust, he was butchered by the citizens, the victim of an unpopular cause. The chief interest of the register will be found in the evidence it affords of the bishop's activity and ceaseless devotion to his duties, episcopal and other. As an instance of the strange work on which he was sometimes employed, we find entered in it his report (as it would seem) on Philippa, the future queen of Edward III., at the age of eight! There is something delightfully quaint in the bishop's criticism on the "Damoisele" and his grave catalogue of her features. The visitations of churches are also worth reading, and prove that the neglect and abuses which are associated with Protestant times were by no means unknown under Edward II. Students of the history of poor relief should note such cases as those of the rector of West Buckland, who obtained a dispensation for non-residence in 1308 conditionally on his providing "for the relief of his poor parishioners"; also the complaint of a Sussex vicar that the canons of Bosham "nichil boni faciunt pauperibus Parochianis suis ibidem de bonis ibidem perceptis." There are few men who would undertake such a labour as the editing and an-

notation of these registers, or who would carry it out so efficiently as Mr. Hingeston-Randolph; but his system of arranging their contents is, surely, unique, and for purposes of reference distracting.

Canterbury Marriage Licences (1568-1618). By J. M. Cowper. (Canterbury, Cross & Jackman.)—We have had the pleasure on several occasions of praising Mr. Cowper's indefatigable labours in the course of Kentish genealogy. Among his publications are the registers, we believe, of at least six Canterbury parishes, and now, following a somewhat recent genealogical fashion, he has turned his attention to those marriage licences which add so greatly to the interest and value of the entries in a parish register: the number of licences for these fifty years is 7,539, and the editor has now got as far as 1660. For printing his abstracts of the licences Mr. Cowper has adopted the principle on which Mr. Joseph Foster insists—strict alphabetical arrangement under the male names, with a separate index to the women's names. This, with the typographical arrangement, which is also that employed by Mr. Foster, greatly facilitates the task of reference. We do not find so many refugee names as might be expected, but Andrew Degetter of Sandwich marries Tanneka Cofote in 1583; Philip de Hannen, "silk-weaver," and Mary De Quesne, both of Canterbury, are licensed in 1609, Josias de Laspiere and Martha Heliar in 1593. Of the place-names the editor piteously regrets that he did not merely write them as he found them. They require, as he says, local knowledge, and only an Essex man, perhaps, would recognize Donyland, Chelmsford, and Hedingham in "Dulliland," "Chensford," and "Henningham." The book is nobly indexed, one of the indexes—"trades and professions"—being of real interest. The weaving business, doubtless fostered by Flemish immigration, produced bayweavers, broadweavers, clothweavers, cordweavers, fustianweavers, linenweavers, narrowweavers, rashweavers, silkweavers, silkrashweavers, worstedweavers, and "tuffatetyweavers." Other trades offer similar distinctions highly suitable for a competitive examination. Mr. Cowper is led by his subject to discuss the Bishops' Transcripts of Kentish registers, on which he gives much valuable information.

The Registers of Rochester Cathedral (1657-1837). By T. Shindler. (Canterbury, Cross & Jackman.)—This is an elaborate piece of work devoted to somewhat unpromising materials. The cathedral registers begin late, are not continuous, and are remarkable neither for the interest nor the number of their entries. One of the three volumes (1694-1768) was formerly, we learn, out of the custody of the Dean and Chapter, but was restored to them in 1853. We have sometimes wondered how far such escapades have affected the status of a register as legal evidence. Several of the burials are those of prisoners from the "Bishop's gaol," which stood within the precincts, and was actually in use, we are told, till about 1850. Mr. Shindler has done useful work in carrying down the record of inscriptions in the cathedral to 1837, that which Thorpe gave in his 'Registrum Roffense' extending only to 1767. He has also copied all the extant inscriptions in the cathedral churchyard, and has added, from a MS. by Dr. Donne, a list of burials collected from other sources than the registers. The latter portion of the volume is devoted to a catalogue of the prebendaries since Henry VIII's foundation. It is most carefully constructed, and is supplemented by lists of the head masters of the Grammar School, minor canons, and organists. But why has Mr. Shindler not made use of Mr. Foster's 'Alumni Oxonienses'? The book has a good index, and its excellent typography and get-up should commend it to collectors, especially as the edition is a small one.

OUR LIBRARY TABLE.

THE reprint Mr. Gosse has edited, for Messrs. Whittingham's tasteful series, of Nash's picturesque tale *The Unfortunate Traveller* is welcome. M. Jusserand lately called attention to its merits, and, indeed, may be said to have discovered them. Mr. Gosse has prefixed an interesting introduction, in which he gives, in the pleasant way customary with him, an account of Nash's career and writings. We trust he will not think us ungrateful if, after acknowledging our indebtedness to him, we demur to certain points in his essay. It is possible that Marlowe "was at Corpus.....during five years of Nash's residence at Cambridge," but we should have liked some proof of it. Next, Mr. Gosse has omitted to mention that one of Nash's earliest ventures in literature was an onslaught on Marlowe. It seems difficult to believe that Nash made an "intimate study of the Authorized Version of the Bible," which appeared when he had been several years in his grave. Surely, too, it is a little precipitate to conclude from Dekker's mention of "pickle herrings" that "Nash died of a disease attributed to coarse and unwholesome cheap food." It may have been so; but we question if Dekker meant anything more than a reference to 'Nash's Lenten Stuff; or, the Praise of the Red Herring,' which was his last publication.

PROF. CYRIL RANSOME has done well in selecting from Carlyle's six volumes on Frederick the Great his vivid descriptions of his hero's battles, and publishing them separately as *The Battles of Frederick the Great* (Arnold). The maps taken from Carlyle are made indistinct by the absence of colour.

WE cannot say much in praise of the twentieth edition of *Haydn's Dictionary of Dates* (Ward & Lock). The book needs a thorough overhauling to bring it up to date and to get rid of antiquated absurdities, such as "The most ancient books are the Pentateuch of Moses and the poems of Homer and Hesiod." Mr. Vincent should really give up placidly reprinting nonsense of this sort.—*The Pearl Cyclopædia* (Walker & Co.) is a pretty little volume, and contains concise information on a variety of topics. Its fault is that it is too ambitious. To attempt, for example, to give in a few pages a history of France is a little absurd, and the short articles are often glaringly incomplete. To mention Compiègne and not speak of a building so historically important as the palace is a mistake. The bibliography, too, is not what it should be. Authorities good and bad are mentioned indiscriminately. There are too many misspellings, such as "Anacreonic," "Barberni" for Barberini, "Montholow" for Monthon, and "Souchet" for Suchet. There are occasional absurdities like "Danai, The. Name taken by the Greeks, 1474 B.C., after Danaus, King of Argos." On the whole, however, it is a useful little book in its way.—*1,000 Answers to 1,000 Questions* (Newnes) is a reprint from *Tit-Bits*, and contains much miscellaneous information.

MESSRS. CASSELL have sent us some of those useful and serviceable diaries with which the name of Lettis is identified.

WE have on our table *Essays on German Literature*, by H. H. Boyesen (T. Fisher Unwin),—*Echo of Spoken French*, by R. Foulché-Dubosc (Leipzig, Giegler),—*Easy French Dialogues*, by H. Busé (Hachette),—*Papacy, Socialism, and Democracy*, by A. Leroy-Beaulieu, translated by B. L. O'Donnell (Chapman & Hall),—*A Manual of Commercial Instruction*, by A. Sutherland (Longmans),—*A Lecture Course in Elementary Chemistry*, by H. T. Lilley (Simpkin),—*The Art of Modelling in Clay and Wax*, by T. C. Simmonds (Bemrose),—*The Art of Sketching*, by G. Fraipont, translated by C. Bell (Cassell),—*Studies in Photography*, by J. Andrews (Hazzell, Watson & Viney),—*Cheese and Butter Making*, Parts I. and II. by

J. Oliver, Part III. by M. Barron (Bemrose),—*How to Feed the Baby*, by J. S. Holden, M.D. (Jarrold),—*Vaccination and Small-pox*, by E. J. Edwards, M.D. (Churchill),—*The Hydro-Electric Methods in Medicine*, by W. S. Hedley, M.D. (H. K. Lewis),—*The Romance of a Demon*, by T. Malyn (Digby & Long),—*Bulletin of the Philosophical Society of Washington*, Vol. XI. (Washington, U.S.),—*Judd & Detweiler*,—*Smithsonian Contributions to Knowledge*, Vol. XXVIII. (Washington, U.S., Smithsonian Institution),—*The Story of Clifton Camville* (Seeley),—*Among the Camps*, by T. N. Page (Scott),—*The Story of a Life*, by E. Powell (Digby & Long),—*Approaches: the Poor Scholar's Quest of a Mecca*, by Arthur Lynch, 3 vols. (Eden & Remington),—*Poems*, by J. Whittaker (Wolverhampton, Whitehead),—*Shakespeare's Tragedy of Hamlet*, edited by C. L. Maxcy (Boston, U.S., Ginn & Co.),—*Ben Jonson's Timber; or, Discoveries made upon Men and Matter*, edited by F. E. Schelling (Boston, U.S., Ginn & Co.),—*Hill-A-Hoy-Ö*, by a Country Cousin (Gardner),—*The Memorabilia of Jesus*, by W. W. Peyton (A. & C. Black),—*The Vicar of Christ*, by the Rev. W. Humphrey, S.J. (Art and Book Co.),—*Chapters towards a Life of St. Patrick*, by the Rev. S. Malone (Dublin, Gill),—*Christian Ethics*, by N. Smyth, D.D. (Edinburgh, T. & T. Clark),—*The Central Teaching of Jesus Christ*, by T. D. Bernard (Macmillan),—*L'Enseignement supérieur en France*, by F. Lot (Paris, Welter),—*Cristoforo Colombo nel Teatro*, by P. Carboni (Milan, Treves),—*Cristoforo Colombo*, by C. de Lollis (Milan, Treves),—*La Vie anglaise*, by W. F. Baring (Paris, Lebeque),—and *L'Histoire d'Angèle Valoy*, by E. Tarbé (Paris, Lévy). Among New Editions we have *Ford on Oaths*, by C. Ford ('Law Times' Office),—*Elementary Physiography*, by R. A. Gregory (Hughes),—*Out and About*, by J. H. Friswell (J. Hogg),—*Looking Ahead!* (Henry & Co.),—*Ludovic and Gertrude*, by H. Conscience (Hodges),—*The Steady Aim*, by W. H. D. Adams (J. Hogg),—*The Agricultural Valuer's Assistant*, by T. Bright (Lockwood),—and *The Book of Revelation, a Sign of the End*, by T. W. Christie (Simpkin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ballard's (F.) Reasonable Orthodoxy, cr. 8vo. 2/6 cl.
Elmslie's (W. G.) Expository Lectures and Sermons, edited by A. N. Macnicoll, cr. 8vo. 6/ cl.
Frazer (Late D.), Autobiography of, and Selections from Sermons. Preface by J. O. Dykes, cr. 8vo. 3/6 cl.
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 Lucani (M. Annæi) De Bello Civili Libri X., ed. C. Hosius, 3m. 60.
 Manutii (Pauli) Epistulae Selectæ, ed. M. Fickelscherer, 1m. 50.
 Meyer (P.) et Raynaud (G.): Le Chansonnier français de St. Germain des Prés, Vol. 1, 40fr.
 Nauck (A.): Tragicæ Dictionis Index, 12m. 25.
 Plauti Comædiæ, ex rec. G. Goetz et F. Schoell, Part 2, 1m. 20.

Science.

Kries (M.): Grundriss der Augenheilkunde, Part 2, 9m.
 Ohm (G. S.): Gesammete Abhandlungen, hrg. v. E. Lommel, 20m.
 Portraits berühmter Naturforscher, 48 Bilder m. biog. Text, 15m.
 Scholz (F.): Lehrbuch der Irrenheilkunde, 10m.

General Literature.

Faure (G. le): Les Robinsons Lunaires, 6fr.
 Flaubert (G.): Correspondance, Vol. 4, 1869-80, 3fr. 50.
 Mendès (C.): La Messe Rose, 3fr. 50.
 Montépin (X. de): La Mayeux, 2 vols. 6fr.
 Vélocipède (La) pour Tous, par un Vétéran, 6fr.

SIR RICHARD STEELE AND PAUL DAWSON.

A CORRESPONDENT called attention in the *Athenæum* for September 17th to the connexion between Sir Richard Steele and Paul Dawson, and pointed out that after Dawson's death, in or about 1728, his administrator brought an action against Steele for money owing to the estate. Not long ago a copy of the book which Dawson edited and dedicated to Steele came into my possession. It is a quarto volume, with the title "A System of Experimental Philosophy.....By J. T. Desaguliers, M.A., F.R.S.....London, 1719." There was a second edition in the same year. After the allusion to Steele's care of him from his infant years, Dawson says: "As my successful going through these Courses has been entirely owing to your Munificence and Bounty, so I know of no one who has so great a Right to this Treatise as Your Self, from whose Generosity it derived its Being." I think there can be little doubt that this Paul Dawson is to be identified with the young man whom Steele took with him to Edinburgh in July, 1720, and of whom he wrote on September 23rd: "Confined Dawson to his chamber, and kept him to his writing, &c. Two or three days after he broke that confinement; and I gave him over" ('Life of Steele,' ii. 249 and note).

In the action of 1728 it was mentioned that the goods of Paul Dawson, or part of them, had not been administered to by Catherine Dawson, widow. Catherine Dawson was presumably Paul's mother, and the Mrs. Dawson with whom Steele had had money dealings for many years. As early as April 9th, 1708, Steele wrote to "Dear, dear Prue": "I have sent Dawson thirty pounds, and will not rest till I have enough to discharge her." In 1714 he seems to have owed her 500l. On February 25th, 1717, he wrote to his wife that he hoped there would be an end to the distance between them when he had made his affairs easy. "I, every day, do something towards this, and next Week shall pay off Madam Dawson." In 1724 it was arranged, as part of a scheme for paying off Steele's debts, that Mrs. Dawson should have 100l. out of a sum of 400l. in hand, and a further 100l. from the proceeds of the sale of household goods; and "Catherine Dawson, of St. Martin's-in-the-Fields, widow," was a party to an Indenture Quadrupartite drawn up in June, when Steele owed her 100l. ('Life of Steele,' i. 206; ii. 49, 120, 298, 300, 324.) There is, unfortunately, nothing to show how Steele first came to have relations with Mrs. Dawson, but it is pleasant to find that, in spite of these money transactions, her son entertained feelings of much gratitude towards him.

G. A. AITKEN.

SOME PASSAGES IN HORACE.

ABOUT Horace, I fancy, the last word will never be said; and I have, therefore, the less hesitation in offering, with all proper deference, a few remarks concerning some points which are still open to discussion, though they have led to no end of controversy, accompanied by a great deal of more or less wild conjecture.

Let me begin with the two famous passages (Od. iii. 4, 10, and 24, 4) where the stumbling-block is in both cases much the same, namely, the shortness of the first letter in "Apulie" and "Apulicum" respectively. Everywhere else in Horace the letter is long, when the quantity can be determined; and once (Epod. 3, 16) it is ambiguous, but more probably long than short in the ratio of six to four of the short lines in that epode. The nominative, *Apulia*, occurs but once (S. i. 5, 77) in Horace, and then the *u* is long ("Incipit ex illo montes *Apulia* notos Ostentare mihi"). That the *u* should be short in the adjective *Apulus* and long in the substantive *Apulia* is not very shocking, when we consider that we find in Latin *nābo* and *connābia*, but *innāba* and *pronāba*, and that in the case of a "proper name" such variation of quantity would be more likely to occur, though (as Mr. Wickham observes) the instances generally quoted to illustrate this case are not quite in point, and it is difficult to mention an exact parallel. At any rate, we can prove from Horace himself that he made the *u* short in the adjective and long in the substantive whenever he has used them; but we cannot prove that he ever made the initial *A* short in any passage of which the reading is undisputed. Now, we know that in the first of my two cases (Od. iii. 4, 10) some of the oldest MSS. have "limina *Pullie*" (that is, "*Pullie*"), and a learned scholiast, of lively imagination, supposes the proper name to be that of Horace's nurse (a supposition which may commend itself to domestic circles). But, when we consider that the modern Italian name for *Apulia* is *Puglia* (in French, *La Pouille*), and when we add to this that Horace (S. i. 5, 97) abbreviates *Egnatia* (with the first syllable long) into *Gnatia*, it may seem to some of us as clear almost as daylight that the reading "limina *Pullie*" (acknowledged by the old MSS.) is correct, and that "*Pullie*" was transformed by the copyists into "*Apulie*" because they knew nothing of the abbreviated form. Then, in my other case, "*mare Pulicum*" would be a probable emendation for the copyist's "*mare Apulicum*" (explained in the same way as "*Apulie*" for "*Pullie*," namely, from unfamiliarity with the form); and written "*Pulicum*" it would account for the "*publicum*" of the MSS., which is the reading of the oldest Blandine MS. We should then have "*Tyrrhenum mare et Pulicum*"—*Inferum mare et Superum* (a most probable and reasonable combination), and should escape the necessity of altering *Tyrrhenum* or *Tirrenum* into the rare and extremely prosaic *terrenum* = *terram*. Furthermore, the reading "*Pullie*," in the former of my two cases, relieves the shock occasioned by having two words so very much alike as *Āpūlo* and *Āpūlie* in such close proximity with so violent a change of quantity; though, as regards the quantity of the *u* only, the poet who gives us "*et Lycum nigris oculis nigroque crine decorum*" (Od. i. 32, 11-12) clearly would not have hesitated to use the rights accorded to him by conventionality, no matter how close the contiguity. But, as we have seen, the conventionality which may have sanctioned the long *u* in the substantive did not, according to the evidence afforded by Horace himself, necessitate (even if it permitted) the shortening of the initial letter of *Apulia*. The objection that "*Pullie*" and "*Pulicum*" would be *ἀραξ εἰρημύνα* cannot be considered conclusive, or even of very great

weight, if we remember that Horace is one of those writers whose works are not remarkable for the absence of such words. On the other hand, as Horace uses both *Pröserpina* and *Pröserpina*, the former in the Odes and the Satires (v. Od. i. 28, 20, and S. ii. 5, 110), and the latter in the Odes (v. Od. ii. 13, 21), there is good reason to think that, if the orthography be *Apulus*, *Apulia*, and not *Appulus*, *Appulia*, he might have shortened the initial vowel at his need. Still he would have been more likely to avoid the need by the process which has been suggested, which he has employed in the case of *Egnatia*, and which, curiously enough, as has been pointed out, is noticeable in the modern *Puglia* (not, it is pertinent to remark, a mere familiar abbreviation of *Apulia*, but the serious equivalent).

The next little matter upon which I will venture to make a few observations is a simple question of translation, so simple, plain, and easy (as it seems to me, if I may say so without an appearance of presumption) that I am quite amazed at the voluminous notes which learned editors and commentators have devoted to it. The passage to which I refer is in the eighteenth ode of the Second Book: "Nulla certior tamen Rapacis Orci fine destinata Aula divitem manet Herum." The only difficulty which I have ever been able to see in it vanishes at once upon placing a comma after *Orci* and *destinata*, so that "fine destinata" are taken together as abl. in apposition with the [aula], which, as there is no article in Latin, has to be supplied after *certior*, and the meaning is: "No hall with greater certainty than [that] of rapacious Orcus [or, 'than rapacious Orcus's'], the appointed bourn," &c., as if it were "nulla certior [quam] rapacis Orci, finis destinata, aula," &c. A precisely similar construction (only there is no appositional clause) occurs in Epode 5, ll. 61, 62, where interpreters appear to me to have gone all wrong again. The passage runs: "cur dira barbaræ minus Venenæ Medæ valent, Quibus superbam fugit ulta pellicem," &c., where many, if not most, editors (but not Mueller) place a note of interrogation at *valent* (as if to complete the question there), and take *Medæ* as the genitive after *venenæ*, whereas it is really the genitive after [*venenæ*], supplied from *venenæ*, and the meaning is: "Why work the fell charms less powerfully than [those] of barbaric Medæ [or, 'than barbaric Medæ's'], whereby, having wreaked her vengeance on the.....daughter of Creon," &c., the question not ending till you reach *abstulit* in the sixty-sixth line. Let anybody who doubts the correctness of the construction I have suggested compare Theocritus, ii. 15, 16, where we have the same exactly: *φάρμακα τὰυθ' ἔρδοισα χερείονα μῆτε τι Κίρκης, μῆτε τι Μυδείας, μῆτε ξανθῆς Περιμήδας*, the metre forbidding the introduction of the *τῶν* which in prose might have been employed before *Κίρκης*, *Μυδείας*, and *Περιμήδας* to supply the place of [*φάρμακων*] after *χερείονα*. Unless, indeed, the far more unnatural and violent explanation that *Κίρκης*, κ.τ.λ.=*φάρμακων* K., κ.τ.λ., should seem preferable; but that way madness lies, or at any rate perversity. As regards the somewhat involved structure of the passage in the Epode, it is very little, if at all, aggravated by my suggestion; and, even if that were not so, the extremest instance of hyperbaton would be nothing to be astonished at in the author who is credited with "pene macros arsit dum turdos versat in igni," and with similar or dissimilar specimens.

This, perhaps, is enough for the present, though I may ask permission to unburden myself again some day. ROBERT BLACK.

SALE.

THE sale of the choice portion of the library of Count Louis Apponyi occupied five days (from November 10th to 15th) at the rooms of

Messrs. Sotheby, Wilkinson & Hodge, and comprised many works of rarity which brought high prices. Amongst the principal lots were: *Ælianus et Onosander de Instruendis Aciibus*, beautiful MS. on vellum with lovely miniatures and superbly illuminated borders, 85l. *Alamanni, Coltivazione*, in Grolier binding, 23l. 10s. *Aristotelis Opera*, 6 vols., first edition, 17l. *Augustinus de Civitate Dei*, the Subiaco edition of 1467, 25l. *Botho, Cronecken der Sassen*, 18l. *Biblia Polyglotta Cardinalis de Ximenez*, 6 vols., 114l.; *Biblia Latina*, first book printed at Piacenza, 35l.; *Biblia Vulgata Sixti V.*, 25l. 10s.; *Biblia Germanica*, the fifth German Bible, 44l. *Bologna Insegni*, splendid MS. on vellum, with 558 emblazoned coats of arms, 55l. *Breydenbach, Peregrinatio in Montem Syon*, first edition, 16l. 10s. *De Bry's Account of the Gunpowder Plot*, in German, 25l. *Buch der Dreyvaldigkeit*, MS. written from 1510 to 1519, with curious drawings, 18l. 5s. *Dante*, with two of the rare engravings by Baldini from the designs of Sandro Botticelli, and copies of seventeen others, 41l. *Dorat, Fables*, 6l. *Euclidis Geometria*, first edition, 27l. 10s. *Faerni Fabule*, large paper, 15l. 10s. *Gratiani Decretum*, 2 vols., 1472, printed on vellum, 40l. *Homeri Ilias*, printed in 1504 by Aldus on vellum, 49l. *Horæ B. Mariæ*, beautiful MS. on vellum, with twenty-three miniatures, 40l. *Jacquin's Botanical Works*, with coloured plates, 43l. 1s. *Jombert, Repertoire des Artistes*, 2 vols., 26l. *Montesquieu, Temple de Gnide*, 12l. *Muratori, Scriptores Italici*, 31 vols., 44l. *Poliphili Hypnerotomachia*, 28l. *Pontificalis Ordinis Liber*, MS. on vellum, 16l. 10s. *Prudentii Opera*, MS. on vellum, 40l. *Ptolemæi Geographia Latine a J. Angelo reddita*, with twenty-seven exquisitely drawn and illuminated maps by N. Germanus (Doni), 480l.; *Ptolemæi Cosmographia*, first edition, 11l.; the edition of 1482, 13l.; the edition of 1508, with first engraved map of America, 90l.; and the edition of 1535, 7l. 15s. *Rabanus Maurus de Laudibus S. Crucis*, MS. on vellum, 16l. *Rabelais, Gargantua*, 20l. *Van Dyck, Portraits*, 26l. 10s. The sale realized 3,364l. 0s. 6d.

CHAUCER.

Prognal, Hampstead.

MESSRS. HARDY AND PAGE'S 'Calendar of the Fines for London and Middlesex' (which is really one for Middlesex only, no fines, apparently, being levied for land within the City) contains, as might have been expected, very much interesting matter hitherto sealed to the general antiquarian public, who owe a debt of gratitude to the compilers for calendaring the fines of a county into which settlers from all other counties came.

Perhaps the most interesting references are to four fines throwing light on the father and grandfather of Chaucer.

The poet's father John and his (second) wife Agnes were known to be living in 1363, and we are now able, by referring to two fines levied 37 and 39 Edward III., Nos. 402 and 433 respectively, to show they were alive in 1364 and 1366, on which date they sold (1) ten and a half acres of land in Stepney, and in the parish of the Blessed Mary Matfelon, without Aldgate Bar, and (2) twenty-four shops and two gardens in the latter parish, to John de Stodey, the well-known Norfolk vintner of London, for ten and twenty marks of silver. The poet was then approaching middle age, and possibly traces of him still exist in documents relating to one or other of these parishes.

By an earlier fine (35 Edward I., 1307, No. 364), Robert le Chaucer, the poet's grandfather, and Mary his wife, sold ten acres of land in Edmonton to Ralph le Clerk for 100s. of silver. It may be remembered that some years ago I conjectured that this Agnes might possibly be Agnes de Westale (Chaucerian students will remember the curious Westhale suit which poet's

grandfather really was), and it is curious to find, in the very next year, a Richard de Westhale or Westhale also selling land in Edmonton (1 Edward II., No. 2).

It would have been still more interesting if it turned out that the Edmonton land sold by Robert le Chaucer in 1307 was some of that included in the fine of land at Edmonton, mentioned at p. 2 of the Calendar, between two Ralphs de Heirun (Heyroun being the name of his wife's first husband); but this is hardly likely.

I know the authorities on Chaucer will have none of my contention that there is some truth in the anonymous writer who says he was born at Lynn, in Norfolk; but it is a strange coincidence that this John Stodey, who, as we have just seen, bought land of Chaucer's father and mother in 1364 and 1366, should apparently have been of Lynn in 1342 (Feet of Fines, Norfolk). His will was proved in 1376 in the Hustings Court, and may contain some reference to the poet.

While on Chaucer, may not this throw some light on the much disputed query whether Thomas Chaucer, the Speaker, was his son or not? Hunter, in his notes on Chaucer (Additional MS. 24,513, fo. 36), refers under date 6 and 8 Henry IV. to Thomas Chaucer being Head Steward or Butler (Pincerna); and by the Original Writs of the Privy Seal it seems that the poet's father was probably the deputy to the King's Butler in 1348. Does not this point to some sort of hereditary connexion with the office? WALTER RYE.

MR. TROLLOPE.

MR. THOMAS ADOLPHUS TROLLOPE died suddenly on Friday, the 11th inst., after a long and honourable career. He was five years older than his brother Anthony, and had reached his eighty-third year. He was educated at Winchester and Harrow, and Alban Hall, Oxford, and after a brief interval of schoolmastering at Birmingham he betook himself to literature as a profession. He began by writing articles in magazines, and his first book was an account of a tour in Brittany. In 1843 he settled in Florence with his mother, and their receptions on Friday afternoons became the resort of all English people of any distinction who visited Florence. He married in 1847, or thereabouts, Miss Garrow, a woman of rare ability, and for many years the correspondent at Florence of the *Athenæum*. The first fruit of his Italian sojourn was 'Impressions of a Wanderer in Italy,' which was followed by 'The Girlhood of Catherine de' Medici,' a 'Decade of Italian Women,' 'Tuscany in 1849,' and his most elaborate effort, 'History of the Commonwealth of Florence till 1531,' which appeared in 1865. His first novel was written in twenty-four days to obtain the money for securing for his wife a change of air and scene which the doctors recommended, and was succeeded by several others which had a respectable success, although they never obtained such general popularity as his brother's.

A great blow to Trollope was the death of his first wife in 1865. Subsequently he remarried, and in 1873 he removed from Florence to act as the correspondent of the *Standard* at Rome. His house in the Via Nazionale became a welcome resort of British visitors. Trollope, although he was deaf, was never dull, and his cheery voice set his company at their ease.

Always a hard worker, he wrote every day from eight o'clock until two o'clock, standing at a high desk near the light. After luncheon he smoked his cigar, and was fond of telling strangers that no beverage accompanied it so well as a glass of milk.

His conscientiousness, honesty, and fearlessness shone forth conspicuously in his dealings with all mankind. When, as correspondent of the *Standard*, he had to lay bare any shortcoming in the Government of Italy, he scored

to be induced, by the flatteries of those in high places, to refrain from speaking out. His summer holidays were spent in various parts of the Continent, and at such periods he sometimes found it hard to provide a substitute, but he did not set foot in England from 1843 till 1886.

When he retired from active work, after oscillating for two years between Rome and the west of England, he finally settled at Budleigh Salterton.

Literary Gossip.

MR. LESLIE STEPHEN succeeds Lord Tennyson as President of the London Library.

An answer is preparing to the article on Prof. Freeman in the July number of the *Quarterly Review*, which attracted much attention and which is said to have been written by Mr. Horace Round.

MESSRS. MACMILLAN & Co. will shortly issue under the title 'Mothers and Sons,' a small volume by the Rev. the Hon. Edward Lyttelton, head master of Haileybury College. It deals in a practical way with various important questions in a public-school boy's education, e.g., religion, leaving home, food, money, secular teaching, the choice of a profession, &c. The matter of the volume is expanded from a lecture recently delivered in Cambridge.

ONE of the two serials of the *Temple Bar Magazine* for 1893 will be a novel called 'Nemesis,' by Miss Cholmondeley, the author of 'The Danvers Jewels' and that clever novel 'Sir Charles Danvers.' Miss Cholmondeley now, for the first time, puts her name to her work.

MR. COVENTRY PATMORE will contribute to the forthcoming number of the *Fortnightly Review* an article entitled 'Mrs. Meynell, Poet and Essayist.'

THE *New Review* for December will contain an article by Major Le Caron and one by M. Charcot on 'Faith-healing.'

THE tenth and concluding volume of the new edition of 'Chambers's Encyclopædia' is in a forward state of preparation, and is expected to be ready in a few weeks. Mr. Stanley Lane-Poole writes on Swift and Turkey; Sir E. N. C. Braddon is the writer of the article on Tasmania; Mr. F. T. Palgrave contributes the memoir of Tennyson and that of Wordsworth, Mr. Richmond Ritchie that on Thackeray. Sir W. Lawson treats of Temperance, Mr. R. W. Lowe of the Theatre, Mrs. Besant of Theosophy, and Mr. G. Howell of Trades Unions. Mr. Hamerton is the author of the biography of Titian and of that of Turner, while Mr. J. Gray writes on Van Dyck. The article on Anthony Trollope is by his brother, the late Thomas A. Trollope. Mr. Vámbéry writes on Turkestan, Mr. Prothero on Tithe, Mr. Law on the Council of Trent, Prof. Shaler on the geology of the United States, Prof. J. Geikie on Volcanoes, Mr. Mackail on Virgil, Lord Kingsburgh on Volunteers, Mr. Austin Dobson on Horace Walpole, Mr. Loftie on Westminster and Windsor, Mr. Fraser Rae on John Wilkes, Dr. Buchan on Wind, Mr. Groome on Prof. Wilson, Sir F. Bramwell on Water Supply, Sir E. F. Du Cane on Treadwheel, and Mr. Price Hughes on Wesley. Canon Isaac Taylor contributes the articles on Writing and on York and

Yorkshire, and Cavendish that on Whist. Dr. Mills expounds Zend, and Mr. G. Saintsbury criticizes Zola. The first volume of the new edition was issued in March, 1888, so that the work has been completed in less than five years—a very short time indeed when its magnitude is considered. The 'Encyclopædia' contains over thirty thousand articles, contributed by nearly one thousand different writers, and includes among its contributors many of the chief authorities in various departments of knowledge.

PROF. CHEYNE has just finished a new book which, under the title of 'Founders of Old Testament Criticism,' will contain biographical sketches of the chief Old Testament critics from Geddes and Eichhorn to Ewald, Kuenen, and Driver. It will practically be an historical sketch of the progress of the "higher criticism." Messrs. Methuen will publish the book early next spring.

MESSRS. EYRE & SPOTTISWOODE will shortly publish the fourth volume of the 'State Trials,' new series, which has been edited by Mr. J. P. Wallis under the direction of the State Trials Committee. The volume will contain several noteworthy Chartist trials between the years 1839 and 1843, including Frost's trial for high treason, following the Newport outbreak, and the trials of Feargus O'Connor, Thomas Cooper, and others for seditious conspiracy in the autumn of 1842. Among other trials of interest are those of Oxford, Francis, and Bean for shooting at the Queen; of Lord Cardigan before the House of Peers for his duel with Capt. Tuckett; of McNaughton for the murder of Mr. Drummond; and of Mr. Moxon for publishing Shelley's 'Queen Mab.'

Q's volume of verses, 'Green Bays,' will be ready next month. It will contain, besides some parodies contributed to the *Oxford Magazine*, a number of verses which, in the opinion of many critics, will secure a favourable reception for Q's first volume of poems from a public which knows him only as a writer of prose.

MR. H. G. KEENE, C.I.E., is preparing a 'History of India, from the Earliest Times to the Present Day,' which will fill two volumes. He has endeavoured to give, without prolixity, a statement of the relevant facts regarding the origin of the more important Indian races, and their progress before they came under the unifying processes of modern administration; and the tracing of that evolution forms the subject of the first volume. In the second will be found the brief relation of the series of events under which a remote commercial people have begun to weld those races into a single nationality. Mr. Keene has turned to account the latest materials available—for the early periods, the researches of Kaegi, Zimmer, and other German scholars, together with the reports of the Archaeological Survey of India; for the mediæval period, Mr. Ed. Thomas's works on coins, the writings of Messrs. Fleet, Sewell, and Burnell, the late Prof. Dowson's edition of Sir H. M. Elliot's 'Muhamadan Historians,' Beale's 'Oriental Biographical Dictionary,' the edition of the first volume of the 'Ain Akbari' by Prof. Blochmann, and the biography of Akbar by Count v. Noer.

THE King of Sweden and Norway has offered a gold medal on a subject connected with Indian research. The subject, which is to be advertised in detail, is the grammatical terminology of the several Vedic texts, and essays are to be sent to Prof. Max Müller before March 1st, 1894, so that the award may be made at the Congress of Orientalists at Geneva in September of the same year. The judges will probably be M. Victor Henry (Paris), Prof. Oldenberg (Berlin), and Prof. Lanman (Cambridge, Mass.).

MR. CHARLES WELCH is continuing his articles in the *Newbery House Magazine* on the City Companies. In the next number he will deal with the Drapers and the Mercers.

M. TAINÉ is, we are sorry to say, far from well. On the other hand, M. Alphonse Daudet is in much better health than two years ago.

M. ÉMILE OLLIVIER is to deliver his first speech at the Academy on Thursday next, having been forced to silence for over twenty-two years to expiate his words as to "a light heart."

THE small Swiss towns set an example to all local communities in the care which they are now taking to make their archives accessible to students. The Common Council of Baden, in Aargau, is employing a staff of experts to arrange and register the valuable mass of documents belonging to the town. The whole work is under the direction of Dr. Welti-Escher, who is gratuitously devoting his time and capacity to the work.

ERNST LUDWIG ROCHOLZ, the venerable Swiss archaeologist and "Germanist," died at Aarau on October 29th in his eighty-fourth year. He was born at Anspach, studied jurisprudence at the University of Munich, and enjoyed in early life the friendship of Uhland, Rückert, and Döllinger. The final direction of his life, however, came from Grimm, under whose auspices he devoted himself to the exploration of the treasures of local history and folk-lore. In 1833 he assisted Fellenberg in Hofwyl, and, remaining in Switzerland for the rest of his life, turned his whole attention to the rich "Sagen" of his new fatherland. His first two volumes on the 'Schweizersagen' came out in 1856, 'Allemannisches Kinderlied und Kinderspiel' in the next year. He wrote much on the relation between German ecclesiastical legend and the heathen German mythology; for instance, in his book on the 'Drei Gaugöttinnen,' Walburg, Verena, and Gertrude, who figured so widely in the Middle Ages as German ecclesiastical saints. His monograph on the popular Swiss hero and saint, 'Bruder Klaus von Flüe,' appeared in 1870, and the most widely known of his writings, the two volumes on 'Tell und Gessler,' in legend and history, in 1876. In the same year he published a book on 'Aargauer Weistümer,' upon the lines which he had learnt from Jacob Grimm. The eighteen volumes of the *Argovia*, which he edited from 1859 until 1888, contain many valuable contributions from his pen.

THE newspapers of Monday evening and Tuesday morning referred to M. Gaston Boisier as though he had been already chosen to be the successor of M. Renan at the

Collège de France. The State makes the choice, and has, nominally, not yet made it. The candidates are those "designated" by the Institut and by the Collège de France. M. Gaston Boissier being a member of the Academy, and having been designated by the Collège de France, of which he is a professor, it is certain that the choice of the Institut, and ultimately of the State, will also fall on him.

We are glad to be able to announce the gratifying fact that the late Prof. Maurenbrecher's work, 'Die Gründung des Deutschen Reiches,' about which we expressed the hope last week that it had been left by the learned historian in a complete form, was actually published just before his lamented death.

We are sorry to see that the report of the death of Mr. Theodore Child near Teheran is confirmed. Only last week we reviewed a collection of essays on art by this accomplished man of letters, who had of late years acquired a considerable reputation. Mr. Child was an Englishman by birth, although many people, owing to his long and close connexion with Messrs. Harper, supposed him to be an American. He lived long in Paris, and acquired a familiar acquaintance with Parisians and Parisian ways.

THE first volume of a new and critical edition of the works of St. François de Sales is announced to appear under the auspices of Mgr. Isoard, the Bishop of Annecy. One of the chief workers on this reissue of a French classic is the Rev. H. B. Mackey, an English Benedictine. Father Mackey has discovered a remarkable MS. text of 'Les Controverses,' most of it in St. Francis's own hand. This find, and many others of considerable importance, should give the new edition (which is published at the Visitation Monastery, Annecy) a value not possessed by any former ones.

THE trouble we have long taken to fuse the reviews of novels by different pens into one article seems to have been successful, to judge by the comment of our able contemporary the *Speaker* in its issue of Saturday last. The *Speaker* thinks that, when we had to notice the other day some seventeen novels, one unhappy critic was responsible for the whole!

IN our number for next week we shall devote a considerable space to noticing the chief Christmas books of the season.

MR. MURRAY entertained at dinner last Thursday in the Hôtel Métropole the chief London booksellers.

AMONG the Parliamentary Papers issued this week we note the Annual Report of the Local Government Board (3s. 8d.); Trade and Navigation Accounts for October (7d.); and a Return showing the Cost of the Last County Council Elections (2d.).

SCIENCE

ZOOLOGICAL LITERATURE.

The *Zoological Record* for 1891. Edited by D. Sharp. (Gurney & Jackson.)—In the history of the twenty-eight volumes of the 'Zoological Record' it has never, we believe, before appeared so early as the month of October, and we must heartily congratulate the new editor,

Dr. Sharp, on this very satisfactory beginning to what we hope will be a long and successful career. It is also with great satisfaction that we note a considerable improvement in the editorial care given to the volume, so that we are able on this occasion to take the opportunity of making some general suggestions as to future improvements. During the last few years there have been many changes in the *personnel* of the recorders, and we observe, as a result, two points on which there is something of importance to say. In the first place, the present volume is a good deal longer than its predecessors. It is the sign of a good and practised recorder that his report is as succinct as possible, but contains a large amount of information. Mr. Minchin, in his reports on echinoderms and sponges, certainly errs on the side of length, and Mr. Woodward may be advised to delete remarks which require the aid of an exclamation mark to show their point. Some agreement should be come to as to the introduction of the names of fossil species, and if it is done at all, it should be done for all the records. This brings us to our second point: there should be greater similarity in the methods of preparing the reports. We do not say there should be absolute unanimity, but the similarity should be close enough not to distract and worry the user of the volume. When perfectly competent persons can be obtained, the old method, now used only by Mr. Boulenger in his reports of reptiles and fishes, is as satisfactory as any. The newest method, that of making a complete bibliographical list of papers, should be used with discretion; for example, one of the volumes of the British Museum Catalogue of Birds is cited by its full title on at least four different occasions, scrappy notes on shells from *Science Gossip* have their titles given in full, and Mr. Willey inserts remarks in his list which would come better under the subject-heads that follow. Mr. Warburton again omits to give, for Crustacea and Protozoa, the valuable information regarding the habitat of new species which is generally supplied by his colleagues. Dr. Sharp need not vex himself in the hope that he will get the old team to do much in the way of change (though force, if necessary, must be used to restrain Mr. Lydekker from speaking of "mamalogy"), and if they do their work well he will act most discreetly if he leaves them alone; with his colts, however, he may well act differently. Coloured pencils have been used before on the manuscripts of recorders, and if our new editor is to win the gratitude of the working zoologist, he had best set himself up with a stock before he begins on a new volume. The 'Zoological Record' is of such enormous assistance to the active worker that it is worth all the care and attention which we believe Dr. Sharp is willing to give to it. For the present we will only wish him more strength to his arm.

Castorologia; or, the History and Traditions of the Canadian Beaver. By H. T. Martin. (London, Stanford; Montreal, Drysdale & Co.)—Under the atrocious though ancient term of *Castorologia*, Mr. H. T. Martin has produced an entertaining and discursive account of the beaver. It is addressed to the populace, whom it will inform, if they read it, on many points of which they are ignorant; some of the illustrations are excellent—an epithet which will not always apply to the grammar; and the general style of the book is handsome enough.

ASTRONOMICAL NOTES.

ABOUT midnight on the 6th inst. Mr. Edwin Holmes, of Islington, discovered a comet (f, 1892) in the constellation Andromeda. He described it as 5' in diameter, with a bright nucleus, but no tail; the approximate place, R.A. 0° 47', N.P.D. 51° 25'. It was discovered independently at Edinburgh by Dr. T. D. Anderson (the discoverer of the Nova in Auriga) on the 8th inst., and has since been observed at Greenwich, Rome, Vienna, and other observa-

tories. The brightness is increasing, and the comet is now easily visible to the naked eye, a little to the west of μ Andromedæ, and moving slowly in a south-westerly direction. According to Herr Berberich, of Berlin, the elements of the orbit present a striking resemblance to those of the celebrated comet of Biela, the orbit of which we shall cross towards the end of this month.

Dr. Palisa has given the names Katharina and Tamara to the small planets discovered by him on October 11th, 1891, and March 19th, 1892, respectively.

M. Schulhof has calculated that the comet (e, 1892) which was discovered by Prof. Barnard on October 12th is moving in an elliptic orbit, closely resembling that of Wolf's periodical comet, observed in 1884 and 1891. He thinks it probable that the two bodies were originally one, which separated into two, like Biela's comet, and that the separation was produced by the perturbing attraction of Jupiter during a close approach in 1875.

Prof. Ormond Stone, using the 26-inch glass of the Observatory of the University of Virginia, has obtained observations of the new (fifth) satellite of Jupiter. It should be remarked that Prof. Barnard's latest investigations determine its period of revolution round the planet to be 11^h 57^m.

Prof. Pickering, Director of the Harvard College Observatory, Cambridge, U.S., has issued a circular with regard to the erection of a gigantic telescope at Arequipa in Peru, where an observing station has for some time past been established by Harvard College, at an altitude of more than 8,000 ft. above the sea, provided with a telescope of 13 in. aperture, observations made with which have shown a remarkable degree of steadiness in the atmosphere, whilst the sky has been found to be nearly cloudless during a large part of the year. Several of the diffraction rings surrounding the brighter stars are visible; close doubles, in which the components are much less than a second apart, are readily separated; and powers can be constantly employed which are so high as to be almost useless in Cambridge. Prof. Pickering points out how desirable it is more and more becoming that telescopes of the first class should be erected, not, as they have hitherto chiefly been, near the capitals of countries or near large universities, but in localities where the meteorological conditions are most favourable and likely to permit of the best and most important results being obtained. Another advantage of Arequipa as a station for astronomical research is that in consequence of its position, 16° south of the equator, all the southern stars, as well as a large portion of the northern, will be visible, and there is great need for a telescope of the highest power to be employed upon the southern heavens. Prof. Pickering therefore throws it out as a suggestion that a donor of sufficient means has here a fine opportunity of having his name permanently attached to a refracting telescope which, besides being the largest in the world, would be more favourably situated than almost any other, and would have a field of work comparatively new. A pair of discs of excellent glass, suitable for a telescope having an aperture of forty inches (four more than that of the Lick telescope), has been cast, and can now probably be purchased at a cost of 16,000 dollars. The expense of grinding and mounting would be 92,000 dollars. A suitable building would cost, he estimates, 40,000 dollars. So that if the sum of 200,000 dollars could be provided, it would permit the construction of this telescope and its erection in Peru, and afford the means of keeping it at work for several years. Subsequently the other funds of the Harvard College Observatory would secure its permanent employment. Any one interested in this scheme, the execution of which would in all probability lead to a great advance in our knowledge of the heavenly

bodies, is invited to communicate with Prof. Pickering.

Mr. Burnham's removal from the Lick Observatory, to take up an appointment at Chicago, is not likely long to deprive him of the use of the largest refracting telescope in the world. For that on Mount Hamilton is to be superseded in this respect. Mr. Charles T. Yerkes has undertaken to present the University of Chicago with one of 45 in. aperture, exceeding that of the Lick telescope by 9 in. Mr. Burnham and Prof. George E. Hale have been commissioned to order the instrument, which is to be constructed by Messrs. Alvan Clark. It is to be hoped that a suitable site will be found for the erection of this monster instrument, that full use may be made of its expected capabilities.

SOCIETIES.

GEOGRAPHICAL.—Nov. 14.—Right. Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Capt. R. S. Curtis, Capt. H. G. Dunning, Messrs. R. Barratt, C. J. Bowstead, and H. D. Boyle.—The paper read was 'On his Proposed Expedition across the North Polar Region,' by Dr. F. Nansen.

GEOLOGICAL.—Nov. 9.—Mr. W. H. Hudleston, President, in the chair.—Mr. W. Gregson was elected a Fellow.—The following communications were read: 'A Sketch of the Geology of the Iron, Gold, and Copper District of Michigan,' by Prof. M. E. Wadsworth; 'The Gold-Quartz Deposits of Pahang (Malay Peninsula),' by Mr. H. M. Becher; and 'The Pambula Gold Deposits,' by Mr. F. D. Power.

STATISTICAL.—Nov. 15.—Mr. C. Booth, President, delivered his inaugural address, the subject being 'Dock Labour.'

METEOROLOGICAL.—Nov. 16.—Mr. A. Brewin, V.P., in the chair.—Messrs. E. T. Adams, A. L. Jones, J. E. Prince, and W. Tattersall, C.E., were elected Fellows.—A paper by Mr. J. Lovel was read, 'On the Thunderstorm, Cloudburst, and Flood at Langtoft, East Yorkshire, July 3rd, 1892,' which gave an account of the thunderstorms experienced at Driffild on the evening of that day; the full force of the storm was, however, felt in the world valleys which lie to the north and north-west of Driffild, where great quantities of soil and gravel were removed from the hillsides and carried to the lower districts. Many houses in the lower parts of Driffild were flooded, and a bridge considerably injured. The storm was most severe in a basin of valleys close to the village of Langtoft, where three trenches, sixty-eight yards in length and of great width and depth, were scooped out of the solid rock by the force of the water from the cloudburst. From the appearance of the trenches, it is probable that there were three waterspouts moving abreast simultaneously. This particular locality seems to be favourable for the formation of cloudbursts, as there are records of great floods having previously occurred at Langtoft, notably on April 10th, 1657, June, 1857, and June 9th, 1888.—Mr. W. H. Dines read a paper, 'Remarks on the Measurement of the Maximum Wind Pressure, and Description of a New Instrument for indicating and recording the Maximum.'

INSTITUTION OF CIVIL ENGINEERS.—Nov. 15.—Mr. H. Hayter, President, in the chair.—Four papers were read, dealing with the construction of graving-docks in the colonies and in the United Kingdom.—The first paper was 'On the Halifax Graving-Dock, Nova Scotia,' by the Hon. R. C. Parsons; the second paper contained a description of the 'Cockatoo Island Graving-Dock, New South Wales,' by Mr. E. W. Young; the third paper gave an account of the 'Alexandra Graving-Dock, Belfast,' by Mr. W. R. Kelly; and the last paper a record of the 'Construction of a Concrete Graving-Dock at Newport, Mon.,' by Mr. R. Pickwell.

MATHEMATICAL.—Nov. 10.—Prof. Greenhill, President, in the chair.—Miss P. G. Fawcett was admitted into the Society.—The gentlemen whose names were recently given in the *Athenæum* "Science Gossip" were balloted for, and duly elected members of the Council for the current session.—The new President, Mr. A. B. Kempe, having taken the chair, called upon the retiring President to read his valedictory address, the title of which was 'Collaboration in Mathematics.'—The following further communications were made: 'Some Properties of Homogeneous Isobaric Functions,' by Mr. E. B. Elliott; 'On certain General Limitations affecting Hyper-magic Squares,' by Mr.

S. Roberts; 'Note on the Equation $y^2 = x^5 - x$,' by Prof. W. Burnside; 'Note on Secondary Tucker Circles,' by Mr. J. Griffiths; 'On a Group of Triangles inscribed in a given Triangle A B C, whose Sides are parallel to Connectors of any point P with A, B, C,' by Mr. R. Tucker; and a 'Note on Triangular Numbers,' by Mr. R. W. D. Christie.

HUGUENOT.—Nov. 9.—Mr. W. J. C. Moens, V.P., in the chair.—The following were elected Fellows: Admiral Luard; the Revs. J. Beck, J. Gosset-Tanner, and F. N. Oxenham; Messrs. A. de Smidt and W. S. M. D'Urban; Mrs. R. S. Faber and Mrs. Tubbs; the University Library, Cambridge. Count Ugo Balzani, President of the Reale Società Romana di Storia Patria, and Pasteur Auguste Bernus, of Bâle, were elected Honorary Fellows.—A lecture was delivered by Dr. T. M. Maguire on 'Huguenot Commanders,' in which he gave an account of the progress of military science in France from the time of Coligny to the close of the seventeenth century, showing how largely it was due to the genius of Huguenot generals, and how the influence of their maxims and tactics could be traced in the subsequent operations of Marlborough and Napoleon. Dr. Maguire gave many interesting details of Coligny, Soubise, Rohan, Condé, Turenne, Schomberg, and others, and illustrated his lecture by numerous plans of battles and sieges drawn by himself.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Royal Academy, 4.—'Chemistry,' Mr. A. Church. |
| | London Institution, 5.—'Respiration in Man and Animals,' Mr. H. Power. |
| | —Biographical, 7½.—President's Inaugural Address. |
| | Aristotelian, 8.—'The Nature of Physical Force and Matter,' Mr. E. J. Kyle. |
| | Society of Arts, 8.—'The Generation of Light from Coal Gas,' Lecture I, Prof. V. Lewes (Cantor Lecture). |
| Tues. | Civil Engineers, 8.—Discussion upon the Graving-Dock Papers by Messrs. Parsons, Young, Kelly, and Pickwell. |
| Wed. | Geological, 8.—'Outline of the Geological Features of Arabia Petrea and Palestine,' Prof. E. Hull; 'Marls and Clays of the Maltese Islands,' Mr. J. H. Cooke; 'Base of the Keuper Formation in Devon,' Rev. A. Irving. |
| | Society of Arts, 8.—'Cremation as an Incentive to Crime,' Mr. F. Seymour Haden. |
| | Literature, 8.—'The Eastern Groups of the Frieze of the Parthenon,' Mr. W. Watkiss Lloyd. |
| | Folk-lore, 8.—'The Easter Hare,' Mr. C. J. Billson; 'Folk-lore Survivals on the Upper Indus,' Rev. C. Swynerton; 'Obeah Superstitions,' Mrs. Robinson. |
| Thurs. | Royal Academy, 4.—'Chemistry,' Mr. A. Church. |
| | London Institution, 5.—'The Ruined Cities of Mesopotamia,' Mr. J. T. Bent. |
| | Electrical Engineers, 8. |
| | Antiquaries, 8.—'Note on an Ogham Inscription found in Cornwall,' Rev. W. Iago; 'Law of Treasure-trove, illustrated by a Recent Case,' Sir J. Evans; 'Massive Timber Platform of Early Date uncovered at Carlisle,' Chancellor Ferguson. |
| Fri. | Physical, 5.—'Experiments in Electric and Magnetic Fields, Constant and Varying,' Messrs. E. C. Rimmington and E. W. Smith. |

Science Gossip.

SIR HENRY H. HOWORTH has completed, and will shortly publish, a considerable work on which he has been long engaged, entitled 'The Glacial Nightmare and the Flood.'

A CORRESPONDENT writes:—

"I have had the opportunity of seeing some of the plates which are to illustrate Mr. Saville-Kent's forthcoming work on the Great Barrier Reef of Australia, and am glad to say that the expectations raised by the pictures he exhibited at the Royal Society last summer seem in a fair way to be fulfilled."

OWING to the recent death of M. Morelet, of Dijon, a fine collection of land and fresh-water shells will come into the market, and there is good reason to hope that it will be acquired by an English dealer. The collection is believed to contain the "types" of more than seven hundred species.

THE *Geographical Journal* is to be the new title of the monthly publication issued by the Royal Geographical Society. The title *Proceedings* it is felt is no clue to the character of the publication, which not merely contains the papers read at the Society's meetings, but, according to the directions drawn up by the Council, is meant to cover the whole field of geography—to be, indeed, a monthly geographical magazine. For various reasons, however, the term "Journal" has been preferred to "Magazine." At the last meeting of the Society 107 new Fellows were proposed, 37 more than the maximum number hitherto proposed at one time. Of these 15 were ladies.

MR. THOMAS H. COOKE having resigned the joint honorary secretaryship of the Institute of Actuaries on account of ill health, the Council, under the powers conferred on them by the charter and by-laws, have elected Mr. Henry

Cockburn to the vacant post. On acceptance of the office of honorary secretary Mr. Cockburn resigns the joint honorary librarianship, and the Council have elected Mr. Frederick Schooling to succeed him.

THE Linnean Society has agreed to present a congratulatory address to the Rev. L. Blomefield in recognition of his services to zoology and his long connexion with the Society. He was elected a Fellow on November 19th, 1822, and was received by the first president, Sir J. E. Smith. He is an original member of the Zoological Society, of the Entomological, and of the Ray Society. He joined the British Association in the second year of its existence. The address, engrossed on vellum, was signed on Thursday.

FINE ARTS

THE TANAGRINE FIGURES.

Terres cuites grecques. Photographiées d'après les Originaux des Collections privées de France et des Musées d'Athènes. Texte par A. Cartault. (Paris, Colin & Co.)—The terra-cotta statuettes or *figurines* which are so abundantly illustrated in this handsome book belong to a class of which specimens obtained from widely separated places have long been familiar. They have been brought not only from Greece proper, but from Sicily, Cyrene, Lower Italy, and Panticapæum. The late Mr. Burckhardt Barker found at Tarsus, in Cilicia, a vast accumulation of such figures in fragments, which he made the subject of some odd theories in a book under the odd title of 'Lares and Penates.' But it is only within these twenty years that we have learnt to appreciate the value and significance of this development of Greek art. Since then the sepulchres of Tanagra, in Boeotia, have yielded multitudes of single figures and groups. They have arrived to give a welcome substantiality to relations of Greek life within the family, which it might be natural to assume, but for which we have little other tangible evidence; only, in fact, the equally recent revelations of affectionate groups in sepulchral sculpture at Athens. True, there was no need for such evidence to rise from the graves to prove that tender affection, womanly dignity, sympathy, and grace could not have been unknown in the female departments of the Greek house; but certainly literature does not insist on the fact. Greek tragedy doubtless abounds—even strangely abounds—in examples of high-minded heroines; but the old comedy was too occupied with grossness to hint at the possible existence of such domestic sentiments as those of which the Homeric Nausicaa is the centre and the charm. Even the men of the new comedy seem only to have renounced positive coarseness to seek for stimulant effects in the licentious associations with which, if we may trust the letters of Alciphron, they were chiefly conversant. We might always turn from these to the procession of maidens on the Panathenaic frieze for some assurance that feminine delicacy and grace were to be found in the Greek home, but inference was all we had otherwise to trust to. Tanagra was but a small town, just beyond the north-western frontier of Attica, but in connexion with a good port, Delium. Herodotus notes it as the primitive settlement of the Phœnicians (they may have been only Greeks familiar with Phœnicia by commerce), who introduced other Eastern culture as well as the undoubted Phœnician alphabet. One set of tombs has given up vases of that archaic style of ornament once currently styled Egyptian, but now more appropriately Oriental; it is from another set, of which the date must be about that of Alexander the Great, that the multitudes of terra-cotta figures have been obtained which have excited at once surprise and admiration. No trace of development as from the Cyprian

doll-like figures is discernible among them. They might all be productions of one school and of one lifetime. Mythological subjects—gods and goddesses—are rare exceptions, and even rarer are subjects from the poets. Neither, deposited with the dead as they were, are they reminiscent of death. The great majority of the figures are feminine and young—their occupation the simplest. They walk calmly, stand as if attentive to a speaker or an object of not over-exciting interest, fasten a sandal, scrutinize a sash; in groups girls play with knucklebones, embrace affectionately, play with an infant, or are seated together in close talk which is clearly confidential. The one historical distinction of Tanagra, beyond giving a name to battles fought between it and Delium, was as being the birthplace of Corinna the poetess, who vied with, and even was victor of, Pindar. Only a few tattered lines remain of her poetry—insufficient to show the relation of its tone to this later plastic art which glorifies her sisters. The heads often and the draperies usually have been carefully worked on with the tool after leaving the mould; favourite models are found repeated in different scales, and the expression of face is often varied. The treatment of draperies is constantly admirable; indeed, in some of the examples which are here reproduced they are cast with a dignity worthy of a life-size statue. In many a peplus of extraordinary volume, managed as if without embarrassment, envelopes arms and hands, and is brought over the head, leaving only the face visible. It must have been about the date of this fabric that Tanagra was visited by the philosopher Dicaearchus, a younger pupil of Aristotle, and described by him in a survey of Greece of which some fragments remain. He found the inhabitants well-to-do agriculturists, their houses handsomely adorned with encaustic painting; and he becomes enthusiastic on their frankness, honesty, liberality both to their own poor and to strangers. Very different is the character he gives to the men of the neighbouring Thebes, whom he next visits; they are quarrelsome, violent, indeed murderous, with only an estimable man here and there. But he describes the Theban women in terms which tell us whence the *koroplastai* of Tanagra may have obtained their models. "Of all the women of Hellas," he says, "they are the most graceful and dignified in bearing, stature, and in movement; in social intercourse rather Sicyonian than Boeotian; their voice, unlike that of the men, which is unpleasant and deep, is peculiarly pleasing; their mantle, which is always white, is brought over head and face; their blonde hair is gathered in a topknot called locally a *lampadion*; their shoes"—and so forth. Dicaearchus was a Peripatetic philosopher. The twenty-nine plates reproduce in photography some fifty well-selected examples, with all the advantages—if not without some of the drawbacks to truth of discolorations—incidental to the process. One admirable example, unique as an Homeric subject, exhibits Ulysses as he clings to a rock, when washed shorewards by a wave which is to tear him from his hold in its reflux. This is one of the designs which, if not a copy of a great work of sculpture, is worthy to be the suggestion of such. Each plate is particularly described, but the chief value of the text lies in an ample introduction, which includes a sufficiently full and useful bibliography.

THE REARRANGEMENT OF THE GIZEH MUSEUM.

For several years past the condition and arrangement of the antiquities exhibited in the Bulak and Gizeh Museums have been notorious subjects for complaint on the part of the Egyptologist and the tourist. The Egyptologist could obtain no trustworthy information about the antiquities which he knew were being acquired year by year, and the tourist visited the collec-

tion time after time and winter after winter, and went away on each occasion feeling that nothing had been done to help him to understand the importance of a number of objects which guide-books and experts told him were famous and of the greatest value to the artist, ethnographer, philologist, and historian. That marvellous man Mariette had gathered together from the four winds a series of unique specimens of Egyptian sculpture and art of the earliest dynasties, and had, owing to the parsimony of the Egyptian Government, been obliged to house them in the buildings of an old post office at Bulak, and thither for several years the curious of all nations bent their steps. As his great excavations went on, the collection at Bulak became larger, until at last it was found necessary to store coffins, sarcophagi, mummies, stelæ, stone statues, &c., in the sheds attached to the buildings, like boxes of preserved meats in a grocer's shop. With the arrival of Dér el-Bahari mummies and coffins the crowding of objects became greater, for the civilized world demanded that a place of honour should be afforded to the well-preserved mummy of Ramesses the Great, and to those of the mighty kings who were his ancestors and successors. For one object laid by in the "magazine," two new ones arrived to claim its place.

Under the beneficent rule of M. Maspero, the successor of Mariette in the direction of the museum, and that of E. Brugsch Bey, Mariette's colleague, excavations were undertaken by natives and others in all parts of Egypt, and the authorities of the museum found themselves called upon to provide exhibition room for antiquities of the Greek, Roman, Arabic, and Coptic periods. This was an impossibility, and at last it became certain that the antiquities must be moved to a larger building. Moreover, many people viewed with alarm the situation of the Bulak Museum itself. On the one side flowed the Nile, which more than once during the inundation threatened to sweep the whole building away, and the waters of which on one occasion actually entered the courtyard; and on the other were a number of warehouses, of the flimsiest construction, filled with inflammable stores which might at any moment catch fire and burn down the museum. In the early winter mornings the building was often full of the white, clinging, drenching mist which is common along the banks of the river, and it was no rare thing to see water trickling down inside the glass cases which held the mummies of the great kings of Egypt. With all its faults, however, there was much to be said for the old Bulak Museum, and the arrangement of the antiquities therein. Every important object was numbered, and the excellent Catalogue of M. Maspero gave the visitor a great deal of information about the antiquities. Had M. Maspero remained in Egypt he would, no doubt, have added to his Catalogue, and every important change in the arrangement of the rooms would have been duly chronicled. After his retirement, however, a policy was inaugurated which is difficult either to understand or describe. The influx of objects during Maspero's reign at Bulak was great—so great that it would have been impossible for him to incorporate them all, even if he had had the necessary space; we now know that many of them were exceedingly fine, yet after his departure no attempt was made to exhibit them. This might, in many cases, have been done easily, for poor specimens could have been relegated to the "magazine," and fine ones exhibited in their stead.

With the increase of accommodation for tourists and of facilities for travelling after the occupation of Egypt by the British, public opinion grew and waxed strong, and the advisers of the late Khedive found it necessary to consider the task of the removal of the Egyptian antiquities from Bulak to a safer and larger resting-place. The Egyptian Government had no funds at their disposal with which to build a

new museum, and after much discussion it was decided to transfer the antiquities to the large palace at Gizeh, which is said to have cost five millions sterling. The usual irresponsible opposition to the scheme was offered by those who should have known better, but there seems to be little doubt that this decision was the best that could have been arrived at under the circumstances in which the Egyptian Government was placed. The fabric of the Gizeh Palace seems to be flimsy, and the appearance of the building is not that which those who are acquainted with European museums are accustomed to associate with Egyptian antiquities; it is, nevertheless, a large building, and the fact that it would cost nothing must have been a great inducement to transform the palace into a museum. Much was said at first about danger to the antiquities from fire, but it is quite certain that the danger from fire at Bulak was greater than it is at Gizeh. Some excellent alterations in the building and arrangements to prevent fire were made by Sir Francis Grenfell, and when the further contemplated precautions are taken the museum will be as safe from fire as any building, half French, half Oriental, can be in the East.

The decision to remove the antiquities from Bulak to Gizeh was carried out in 1889 in the most praiseworthy manner. Gangs of men toiled from morning till night, and behind the trucks or carts containing the most precious objects M. Grébaut, the director of the museum, and Brugsch Bey might be seen directing the workmen. During the hottest months of the summer and during the hottest hours of the day, under an exposure to the sun such as the ancient Coptic monks considered to be an adequate preparation for the lake of fire in Gehenna, the work went on; nothing of value was injured or broken, and the authorities declare that no object was lost. When the antiquities had been moved from Bulak every lover of Egyptian art hoped that the statues, stelæ, &c., which had been acquired during the last seven or eight years would be incorporated with those with which he was familiar, that each object would be numbered, that brief labels would be added, and that a chronological arrangement would be attempted. It is, of course, well known that the director of the museum has duties to perform other than the arrangement of antiquities, and that one of the most important of them all is the supervision of new excavations and the inspection of temples, tombs, &c.; still, the labour of labelling and numbering might well have been carried out by Brugsch Bey, and it is hard to understand why for two years nothing was done in that direction.

Early this year it was reported that M. Grébaut was about to resign, and for once rumour was correct. M. Grébaut was succeeded by M. Jacques de Morgan, who at once began the task of rearranging the collection and of examining the contents of the "magazine" with the view of increasing the number of exhibited objects. During the past summer the work has been pushed on with great energy, and we believe that the visitors to the Gizeh Museum during the coming winter will be as much surprised as pleased with the results already obtained. It will be remembered that of the rooms in the palace, only some thirty-eight contained antiquities last winter; now, however, about eighty-five are used as exhibition rooms, and, for the first time, it is possible to see of what the Egyptian collection really consists. On the ground floor the positions of several of the large monuments have been changed, and the chronological arrangement is better than it was before. In one large, handsome room are exhibited for the first time several fine *mastaba* stelæ, which were brought from Sakkāra during the past summer; the brightness of the colours, the vigour of the figures, and the beauty of the hieroglyphics upon these fine monuments of the early

dynasties will, we believe, make them objects of general interest and attraction. On the same floor the visitor will also examine with wonder two splendid colossal statues of the god Ptah which have been excavated at Memphis during last summer, and many other large objects from the same site. In a series of rooms, approached from the room in which the Dér el-Bahari mummies are exhibited, are arranged the coffins and mummies of the priests of Amen which were brought down from Thebes two years ago. The coffins are of great interest, for they are ornamented with mythological scenes and figures of gods which seem to be peculiar to the period immediately following the rule of the priest-kings at Thebes, i. e., from about B.C. 1000-800.

A new and important feature in the arrangement of the rooms on the upper floor is the section devoted to the exhibition of papyri. Here in flat glazed cases are shown at full length fine copies of the 'Book of the Dead,' hieratic papyri, including the unique copy of the 'Maxims of Ani,' and many other papyri which have been hitherto inaccessible to the ordinary visitor. Now that these precious works cannot be reached by damp, their exhibition in a prominent place is a wise act on the part of the direction of the museum. To certain classes of objects, such as scarabs, blue glazed faience, linen sheets, mummy bandages and garments, terra-cotta vases and vessels, alabaster jars, &c., special rooms are devoted, and the student can see at a glance which are the most important specimens of each class. The antiquities which, although found in Egypt, are certainly not of Egyptian manufacture, e. g., Greek and Phœnician glass, Greek statues, tablets inscribed in cuneiform from Tell el-Amarna, &c., are arranged in groups in rooms set apart for them; and the monuments of the Egyptian Christians or Copts are also classified and arranged in a separate room.

Now that such progress in general arrangement has been made, it is possible to have the antiquities numbered and labelled on an intelligent system, and in due time we may hope for a guide to them written by the officers of the museum. The good work done during the last six months shows that M. de Morgan is aware of the possibilities of the collection at Gizeh, and we hope and believe that it is an earnest of what will be done in the immediate future. The deliverance of Egypt from pecuniary difficulties is only partly accomplished, and with the small amount of money at the disposal of the director of the museum, we cannot expect to find an institution at Gizeh with a staff of experts like that of Paris, London, or Berlin; with increased financial prosperity, however, a larger grant should be made to the Gizeh Museum, not only for spending in the acquisition and conservation of antiquities and in excavations, but also for protecting the tombs and temples throughout the land. The interest taken by thousands of travellers in Egyptian civilization and its remains is a real and genuine thing, and the money spent in the country by those who visit it for the sake of its monuments helps on its prosperity in no small degree. Lord Cromer and the other English advisers of the Khedive have succeeded in making the Egyptian soldier face the warrior of the Sudan, they have taught the fellah that he is a man, and they have reduced the taxation considerably; surely they will never look on and see the progress of an institution which draws much money into the country, and which is now doing good work, hampered for the sake of a few thousand pounds a year.

Fine-Art Gossip.

SOME of his friends will, perhaps, congratulate Mr. W. B. Davis, R.A., on the distinction which befell him the other day, when he was

nominated High Sheriff of Radnorshire, being, we think, the first of his profession upon whom this honour has been thrust. Some artists of repute—Mr. J. G. Naish, of Ilfracombe, for instance—have been, or are, Justices of the Peace, but we never before heard of a Royal Academician Sheriff of a Welsh county.

THE publication of Mr. Collingwood's 'Life of John Ruskin' is postponed till the new year in order that the American publishers may be able to secure copyright. Mr. Collingwood's proofs have been read by Mr. and Mrs. Walter Severn and by other friends of Mr. Ruskin, who have contributed a large mass of interesting detail.

AMONG the works which changed owners by the first day's sale of the season at Christie's, that is on Thursday of last week, were the following drawings: 'The Ford,' by Mr. Birket Foster, 75 guineas; 'A River Scene,' by J. Achenbach, 72 guineas; and 'Harvest Time,' by Mr. W. Linnell, 28 guineas.

SOME additional statues intended for the decoration of niches in the pendentives under the dome of St. Paul's have for some time been in hand. They represent saints eminent in Church history, and severally measure about eight feet high. Of them the first, a St. Chrysostom, by Mr. Woodington, and of marble, has been put in its niche.

MR. BRUCE JOY'S bust of Mr. W. E. Morrison, for three years past the Mayor of Eastbourne, a work paid for by public subscription, has been placed in a niche of the staircase of the Town Hall at that place.

THE London County Council intends to expend a considerable sum in restoring Lauderdale House, in what is now Waterlow Park, Highgate. It belonged to John, Duke of Lauderdale, the Scottish statesman of the seventeenth century, and it is an interesting, if not very beautiful relic of that time; but to what use it is now to be devoted we have not heard.

DR. FRESHFIELD writes:—

"I do not think your correspondent who complains of what is being done at Peranzabuloe Church and suggests an alternative remedy is right. I went to see it about a week ago. Certainly its present condition is unsatisfactory, but I think the iron railing round it is about the very best thing which in the circumstances, and I suppose with limited funds, could be done to protect the church from desecration. The building is at the bottom of a sort of punchbowl surrounded by loose, shifting sand-hills or dunes about 30 ft. high, with ranges of much higher sand-hills, all equally shifting, all round. To make a ha-ha with a fence would be simply impossible, except at an expense quite out of proportion to its value, which would be nil. The first severe winter sand-storm would fill it up. What has been done is this. The building consists of four walls, the west having a gable. In the south wall there is a doorway. There is no roof. The sand has been cleared out of the inside of the building, but outside it stands up to the top of the walls, except at the west end, where the gable is clear. A low foundation wall has been built all round the church outside the walls, and the iron railing is being put upon this wall. It was necessary to enclose it. The most cursory inspection of the building shows the vile purposes to which it has been quite recently put—I am afraid by some visitor, because it is in the middle of a desolate waste, the nearest inhabited house being nearly a mile distant. No doubt, to make the work perfectly satisfactory, the sand should be cleared from outside the church to a certain distance all round. A retaining wall should then have been built all round the building to keep back the sand. Even so it would be necessary to enclose the building with a railing, and from time to time it would have to be cleared out. At all events, the present railing, bad as it is, is better than your correspondent's suggested improvement. However, it is not yet completed, or was not a week ago, and if your correspondent cares to embark in the larger work of more effectually clearing, preserving, and to a certain extent maintaining the building, I shall be happy to send him a small contribution. But if he does not, I think the present plan had best be carried out. Bad as it is, it will at least preserve the building from profanation."

Probably the best way of excluding the sand would be that employed in similar cases of

excessive drifting. The summits of the dunes on the windward side should be crowned with fences of wattles, against which the sand accumulates till an effectual barrier is self-constructed.

AN 'Ordinary of the Arms contained in the Registers of the Lyon Office' has been prepared by Mr. Balfour Paul, Lyon King of Arms. The index to the volume will form a complete list of all the Scottish families entitled to bear arms.

A SECOND edition of Miss Frances Gerard's biography of Angelica Kauffman will be shortly issued. Miss Gerard would be glad if any one having pictures or letters would kindly communicate with her under cover to Messrs. Ward & Downey.

M. JULES BRETON has abandoned his commission to paint a landscape in the Hôtel de Ville, Paris, on account of the state of his health, and M. Pierre Lagarde has taken up the task.

NEGOTIATIONS are in progress for the return to the Louvre from the Musée de Tours of two parts of a predella by Mantegna, which a caprice of M. Vivant-Denon, then Keeper of the National Museum, had relegated to the capital of Touraine, while he retained in Paris the other and central member, which represents 'Le Christ entre les Larrons,' or, in the later catalogues, 'Le Calvaire,' No. 250. The predella was painted for the high altar of San Zeno at Verona, where the upper or chief portion of the work still remains. Bonaparte brought the predella from Italy in 1806, and placed it in the Louvre. The present authorities offer in exchange for the two panels at Tours a Poussin and a Millet.

PROF. HALBHERR has been engaged during the past week in making exact copies of the Cretan inscriptions existing at Cambridge, Oxford, and London, in preparation for his complete corpus of Greek inscriptions belonging to Crete.

A PORTRAIT of Mr. Gladstone which was in this year's Salon has been bought by the French Government.

THE last number of the archaeological *Deltion* of Athens supplies a preliminary report of the excavations conducted by the French School at Stratus, in Acarnania, last spring. These works have brought to light a temple which before was only partly visible, with in front a building in form of a *stoa*, belonging probably to the agora. The temple is a Doric *peripteros*, and resembles in form the so-called Theseum of Athens. Its length is 34 metres, its breadth 18 metres 20 centimetres. Upon the *crepidoma*, which is preserved entire, are still to be seen the bases of most of the columns. Before the entrance of the temple is an open space, in the middle of which stood the altar, as in the temple of the Pythian Apollo in Gortyna. Scattered around the altar were found numerous fragments of votive offerings, consisting of small broken terra-cotta idols, and remains of ancient sacrifices. Some inscriptions, consisting of decrees, as also a list of proper names, were found in the same place.

MUSIC

RECENT PUBLICATIONS.

Fugal Analysis. By Ebenezer Prout, B.A. (Augener & Co.)—In his latest educational treatise Mr. Prout may be said to have broken fresh ground, for although the analysis of fugue has not by any means been neglected by musicians who have enriched the literature of the art with valuable works on fugal theory, we are unaware of the existence of any previous volume dealing with the subject so fully and so practically. The author modestly admits that as the possibilities of fugal construction are almost infinite, his volume is not exhaustive; but it

represents, as distinctly as any of the series, his method of combining theory with practice. In his prefatory remarks he says that he "felt it to be of importance that all the examples should be music in the best and truest sense of the term. For this reason every fugue in the volume is by a composer of acknowledged eminence; and no specimens are included of the works of musicians who, like Kirnberger, Eberlin, or Albrechtsberger, are little known except as fugue writers or theorists." The selection, therefore, is noteworthy for examples showing how much freedom the great masters allowed themselves, no mere dry scholastic exercises being admitted. Only one of Bach's "Wohltemperirte Clavier" fugues is included, Mr. Prout, with rare good feeling, having abstained from making further use of this unique series, owing to the fact that Mr. James Higgs is now preparing an analysis of the entire set. Bach, however, is drawn upon for four examples from 'The Art of Fugue,' three of the organ fugues, and the magnificent example on a choral from the little known cantata "Es ist nichts gesundes an meinem Leibe." This Mr. Prout terms a sort of "grand finale," as it combines close fugue, double fugue with a separate exposition of each subject, fugue on a choral, and accompanied fugue, thus constituting within seventy-four bars a résumé of nearly the entire contents of the volume. Four fugues, having the same subject, by Bach, Handel, Haydn, and Mozart are given to show the varying methods of treatment adopted by the several composers; and there are other examples by Graun, Leo, Cherubini, Mendelssohn, and Schumann. The whole of the fugues, whether for voices or clavier, are printed in full score, and it is surprising, as the author says, to find how this method reveals points of interest hitherto unsuspected even by experienced musicians, who, as well as students, will find the book very interesting reading. It need scarcely be added that, as it deals with facts rather than theory, it does not afford room for controversy of any kind.

We have also received *A Treatise on Byzantine Music*, by the Very Rev. S. G. Hatherly (Alexander Gardner), a book that adds nothing to our existing stock of knowledge concerning Oriental music, ancient and modern; *A Record of the Cambridge Centenary Commemoration of Mozart*, by Sedley Taylor (Macmillan & Co.), containing a lecture on the composer's life delivered by Mr. Taylor, and the programmes of the centenary performances in Cambridge in December last; and *G. Paolo Maggini: his Life and Work*, compiled and edited by Margaret L. Huggins (W. E. Hill & Sons)—an interesting essay, with well-executed illustrations, on the Brescian violin school.

MINOR CONCERTS.

MADAME PATTI's selections at Messrs. Harrison's concert at the Albert Hall on Thursday last week were, on the whole, less hackneyed than usual. Apart from the "mad" scena from 'Lucia,' the artist gave the "Ave Maria" based on the *intermezzo* from 'Cavalleria Rusticana,' and a piquant 'Woodland Serenade,' with accompaniment for five mandolins, by Mascheroni, besides "Vedrai carino" and "Batti, batti," from 'Don Giovanni,' as encores. Her upper notes sounded a little harsh; but there is no falling off in her lower and medium register. Madame Alice Gomez, Miss Fanny Davies, Mr. Charles Chiley, Mr. Lloyd, and Signor Novara took part in the concert, which was conducted by Signor Arditi.

The winter concert of the London Academy of Music was held at St. George's Hall on Friday afternoon last week, under the direction of Mr. A. Pollitzer. The programme was carried out exclusively by pupils who are studying for the profession, by far the most promising being Miss Teresa Blamey, who has a fine soprano voice, and should do well on the operatic stage.

Miss Kate Bruckshaw showed considerable proficiency as a pianist; and favourable mention may be made of Mr. Mervyn Dene, baritone, and Miss Christine Brumleu, violinist. There was an orchestra of strings, consisting entirely of female students.

M. Gorski displayed very great ability as a violinist at his orchestral concert in St. James's Hall on the evening of the same day. His rendering of Beethoven's Concerto was marked by vigour and breadth, but exception must be taken to the slow pace adopted in the last movement. His performance of Bach's Chaconne was unexceptionable, and he was also heard in a Theme and Variations by Paganini, arranged for violin and orchestra by himself. The orchestra under Mr. Henschel was small but efficient, and rendered justice to the first movement of Schumann's Overture, Scherzo, and Finale, Op. 52, Beethoven's 'Egmont' Overture, and the conductor's expressive *entr'acte* "Ophelia's Death," from his music to 'Hamlet.'

The Crystal Palace programme last Saturday did not include any features of special importance. Herr Hugo Heermann, who had not appeared at these concerts for twelve years, gave a very fine interpretation of Brahms's difficult Violin Concerto, and also introduced a piece entitled 'Hejre Kati,' from 'Csárdá-Scenes,' by Jenő Hubay, a Hungarian musician and composer, whose name is not yet familiar in this country. It is a clever and rhapsodical piece, and perhaps in due course other examples of the composer's talent—which at present include an opera, 'Der Barda,' a symphony, a Concerto Dramatique for violin, &c.—may be presented for notice. The items for orchestra alone were Mendelssohn's 'Scotch' Symphony, Beethoven's 'Leonora' Overture, No. 3, and the three dance movements from Mr. E. German's music to 'Henry VIII.' Mlle. Antoinette Trebelli was the vocalist.

At last Saturday's Popular Concert the concerted works were Beethoven's Quartet in F, Op. 18, No. 1, and Schumann's Trio in F, Op. 80. Miss Fanny Davies gave a thoughtful and intelligent reading of Beethoven's Sonata in A flat, Op. 110; and Lady Halle introduced for the first time at these concerts Saint-Saëns's Introduction and Rondo Capriccioso in A minor, a brilliant, showy piece, frequently played by Señor Sarasate. Madame Bertha Moore gave much satisfaction as the vocalist.

On Monday Signor Piatti appeared for the first time this season, and played Locatelli's Violin Sonata in D, which he transcribed for the violoncello some years ago. His execution is not quite so precise as it was, but his style is just as artistic and expressive. Miss Fanny Davies was at her best in Schumann's three Romances, Op. 28, which were introduced together for the first time. No artist at present before the public is more satisfactory in Schumann's music than Miss Davies. The concerted works in the programme were Schumann's Quartet in F, Op. 41, No. 2, and Haydn's Trio in C, No. 3. Mr. Andrew Black declaimed Mr. Henschel's fine song 'Jung-Dieterich' admirably, and was heard to almost equal advantage in other items by Lassen and Schumann.

At the students' concert of the Royal Academy of Music in St. James's Hall on Monday afternoon, Bach's 'Magnificat' was given, with Mr. Corder as conductor, under conditions similar to those when the work was introduced last season. The difficulties of the music proved very trying to the young executants, and the performance cannot be highly commended. Other items worthy of mention were Dr. Hubert Parry's Grand Duet in E minor for two pianofortes, a clever and effective work in four movements, written in the early eighteenth century style; two movements from Hummel's Septet; and two from Mendelssohn's Quintet in B flat, Op. 87. The concerted music was fairly well rendered, but there was a lack of unity and cohesion. Of the solo performers the most

commendable was Miss Ethel Barns, an exceedingly promising young violinist.

On the same afternoon Mr. H. Grossheim, an excellent viola player, gave a concert at the Portman Rooms. As already stated, the programme included Beethoven's Quartet in E flat, Op. 16, with Mr. Henschel as the pianist, the other executants being Messrs. Louis de Reeder, Grossheim, and W. H. Squire. Mr. and Mrs. Henschel contributed vocal items; and Mr. Charles Fry recited 'The Dream of Eugene Aram' impressively, with Dr. A. C. Mackenzie's pianoforte accompaniment played by the composer.

M. de Pachmann offered a miscellaneous programme at his second pianoforte recital on Tuesday at St. James's Hall, and naturally was not equally at home in all his selections. He was heard to least advantage in Schumann's 'Carnaval,' which is not surprising, as few, if any, pianists possess the faculty of being able to interpret the music of Chopin and Schumann equally well. All the selections from the Polish composer were beautifully played, especially the Ballade in C minor. The rendering of Beethoven's Sonata in C sharp minor, Op. 27, No. 2, was scarcely irreproachable; but the brilliant *finale* of Weber's Sonata in D, No. 3, was splendidly played. On another occasion M. de Pachmann should give the entire work, which is too seldom heard.

The programme of the Musical Guild concert at the Kensington Town Hall on Tuesday evening included Beethoven's Septet; Brahms's Quartet in A minor, Op. 51, No. 2; and Gade's Fantasiestücke for pianoforte and clarinet, Op. 43. The last-named charming little pieces were well played by Miss Annie Grimson and Mr. W. H. Hall.

Musical Gossip.

MASCAGNI's third opera, 'I Rantzau,' produced at Florence on Thursday of last week, is by common consent calculated to sustain, if not to enhance his reputation, and is more likely to win general favour than 'L'Amico Fritz,' as it possesses a stronger dramatic story. It will doubtless be heard in London next season. It is also stated that on the evening of the production Signor Mascagni handed to his publisher, Signor Sonzogno, the score of another opera in one act, entitled 'Vestitia.'

THE "intermediate" festival concerts at Bristol will take place on the 14th and 15th of April, the works to be performed being Dr. Hubert Parry's 'L'Allegro,' to be conducted by the composer, 'The Golden Legend,' and 'Elijah.'

SIR CHARLES HALLE's Manchester programme on Thursday last week included Dvorák's Symphony in G, Op. 88; Saint-Saëns's Pianoforte Concerto in C minor, No. 4, for the first time; and Berlioz's Overture to 'Benvenuto Cellini.' The vocalist was Mdlle. Landi.

THE death is announced of Herr Otto Dessoff, for many years held in the highest esteem as a conductor in Germany. He commenced his career at Chemnitz in 1854, and held the position of Kapellmeister in succession at Altenburg, Düsseldorf, Aix la Chapelle, Magdeburg, Cassel, and Vienna. In the last-named city he directed the Opera and the Philharmonic Concerts from 1860 to 1875, when he resigned in favour of Herr Richter, but afterwards fulfilled engagements of a similar nature at Carlsruhe and Frankfurt. Dessoff was a musician of catholic tastes, and was equally happy in his direction of the works of Verdi, Auber, Berlioz, and Wagner. He wrote some pianoforte pieces and songs, but his talent as a composer was not great.

THE death is also announced of Frau Richter, whose illness, it will be remembered, prevented her husband from fulfilling the greater part of his engagement at Bayreuth last summer.

ACCORDING to the latest reports from Vienna, Frau Cosima Wagner has failed in her endeavours to prolong the exclusive rights in 'Parsifal' for Bayreuth, and after next year the work may be performed in any of the theatres of Austria-Hungary. Happily none but the best establishments are likely to attempt the formidable task of preparing Wagner's sacred music-drama. It is also said that negotiations are in progress for the performance of 'Parsifal' at Munich.

ANOTHER statement from Vienna is to the effect that Baron Nathaniel de Rothschild has undertaken to pay the entire deficit on the recent Musical and Dramatic Exhibition, amounting to 18,000/.

THE Italian journals reiterate the statement that Verdi, who has completely finished his 'Falstaff,' is now busily engaged upon 'King Lear,' utilizing to some extent material written some years ago for another opera which was not completed. It is also declared in positive terms that Boito has at last finished his 'Nero,' and that the work will shortly see the light. In view of the many false statements made to the same effect, it will, however, be wise to receive the latest reports with caution.

TOWARDS the foundation of the projected College of Music at Manchester the first list of contributions shows donations amounting to 1,297/. and annual subscriptions 1,611/.

PERFORMANCES NEXT WEEK.

Mos.	Popular Concert, 8, St. James's Hall.
—	Mr. Joseph Hould's Concert, 8, Steinway Hall.
—	Messrs. Hann's Chamber Concert, 8, Brixton Hall.
—	Covent Garden Royal Opera.
THU.	Herr Schonberger's Pianoforte Recital, 3, St. James's Hall.
—	Covent Garden Royal Opera.
WED.	Herr Hermann Eisold's Matinée Musicale, 3, Erard's Recital Rooms.
—	Royal Choral Society, Berlioz's 'Faust,' 8, Albert Hall.
—	Mr. David Roberts's Concert, 8, Princes' Hall.
—	London Italian Concert, 8, St. James's Hall.
—	Mr. David Wilson's Concert, 8, 15, Steinway Hall.
—	Covent Garden Royal Opera.
THURS.	Finchbury Choral Association, Berlioz's 'Faust,' 8, Holloway Hall.
—	Covent Garden Royal Opera.
FRI.	Miss Winifred Jones's Violin Recital, 8, Steinway Hall.
—	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
—	Covent Garden Royal Opera.
SAT.	Crystal Palace Concert, 3.
—	Popular Concert, 3, St. James's Hall.
—	Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.
—	Covent Garden Royal Opera.

DRAMA

The Bath Stage: a History of Dramatic Representations in Bath. By Belville S. Penley. (Lewis & Son.)

BUT for one disheartening defect, the absence of an index, Mr. Penley's account of the Bath theatre would be, to some extent, a boon to students of the stage. During one period, extending over nearly half a century, Bath stood among English cities next to London. With Edinburgh and Dublin it could never vie, and the combined theatres on the Northern circuit were scarcely less important than were Bath and its adjunct (in this respect) Bristol as a training school for London. The history, moreover, of the Bath theatre, apart from financial difficulties and the customary ravage of fire, is unchequered and uneventful. The prosperity of the stage was co-existent with that of the city. While Bath was a long and dangerous journey from London, its stage maintained a species of rivalry with that of the capital; and it was only when the mail coach, itself of Bath origin, gave way to the train that it sank, so far as things theatrical are concerned, to the level of a country town. "Time, not Corydon," it may boast, is responsible for its defeat.

In common with most important centres, Bath had its miracle plays, which are said to have been given so early as the

reign of Edward III. in the church of St. Michael without the walls. No collection of Bath mysteries, similar to those of York, Chester, and Coventry, however, it is needless to say, survives. Travelling companies visited the city, and the question whether Shakspeare was among the members of Lord Strange's company who acted in Bath in the summer of 1593, when London theatres were closed on account of the prevalence of the plague, still excites unremitting speculation. Mr. Penley, who quotes municipal records, is of opinion that Bath held during the Elizabethan epoch a position "very nearly, if not quite, as distinctive as that it enjoyed a couple of centuries later." Such slight records, however, as survive concerning payments to strolling companies of players furnish a poor basis for a comparison, and there is nothing whatever to show that Bath possessed in early years what it had in later—a company independent of London, though recruited in part from it, and especially subject to usurpations and robberies at its hand.

From the management by John Palmer of the Orchard Street Theatre in Bath, practically in the middle of the eighteenth century, the celebrity of the Bath stage dates. The scheme of the Orchard Street Theatre originated with John Hippisley, the original Peachum of 'The Beggar's Opera,' who had previously built the Jacob's Well Theatre in Bristol. Hippisley died, however, in February, 1748, and the advertisement for the theatre, which was opened in 1750, bore the name of John Palmer, a brewer and tallow-chandler, and nine other citizens, and was dated March, 1748. Concerning this period of the history Mr. Penley supplies useful information. Not until a much later period did Genest include Bath records with those of the London theatres, and his collection of Bath playbills was sadly incomplete. That the information now given is meagre is not the compiler's fault. Though scanty it is trustworthy, and it is only when Mr. Penley abandons the region of fact for that of conjecture that he displays ignorance of theatrical matters and goes hopelessly astray. The prologue on the opening of the New Theatre, Bath, in October, 1750, was spoken by a Mr. Hallam, concerning whom we are supplied with the following information: "It is very probable that he was the Mr. Hallam who for a period was manager of Goodman's Fields Theatre, and was the father of the accomplished actress Mrs. Mattocks, and who lost his life from a wound in the eye, the result of a blow with a walking-stick struck by Macklin, the celebrated Shylock, during a dispute at a rehearsal." Now that Hallam was ever manager of the Goodman's Fields Theatre is doubtful; that he was the father of Mrs. Mattocks is wholly inaccurate, as his connexion with her, if any, was remote; and that he was the Hallam killed by Macklin is preposterous, seeing that the event described took place the 10th of May, 1735, and that the victim died the next day: that is, fifteen years previous to the opening of the theatre. Puzzling enough is the history of the Hallams, to which no English book gives a clue, but to bungle to such an extent is not pardonable. A more probable conjecture is that the Hallam in question was either William or Lewis Hallam, the latter

of whom two years later took over the first English company for the purpose of acting in America.

Under the management of John Palmer and the successors whom he trained opposition to the Orchard Street Theatre was overcome, and a long spell of success was obtained. Tact was displayed in the selection of actors, and the company regularly engaged was the strongest in any English theatre outside London. With the appearance in 1770 of Henderson, the house reached the climax of its popularity. None of the London managers could detect in Henderson any promise—a blindness or lack of judgment which they retained even after his success in Bath was established. Garrick, who remained until death insensible to his merits and twice refused him an engagement, gave Henderson a recommendation to Palmer, under whom he appeared in Bath, October 6th, as Hamlet. He was announced as a young gentleman, being his first appearance on any stage. On the 20th he played, under the name Courtney, Richard III. Benedick, Macbeth, Bobadil, Bayes in 'The Rehearsal,' Don Felix in 'The Wonder,' and Essex followed; and on the 26th of December, under the name Henderson, which he subsequently maintained, he played Hotspur. Edwin's appearance in Bath anticipated by about four years that of Henderson. Edwin was the Polonius to Henderson's Hamlet, and subsequently the first gravedigger; the Lord Mayor to his Richard III., the Dogberry to his Benedick, and the Master Stephen to his Bobadil. Mrs. Didier, a respectable actress, was also a member of a company that included Lee, Keasberry, Knight, Mrs. and Miss Farren, and several fairly competent performers.

At this period, then, Bath might compete with the Haymarket, at which Foote was supported by Weston and Bannister, if not with Covent Garden, at which Macklin was still engaged in leading parts. When the two supports of the Bath stage were removed to London to the Haymarket—Edwin in 1776, and Henderson in 1777—their merits won immediate recognition, and in 1778 Henderson is spoken of as only inferior to Garrick. To this day he is mentioned as the Bath Roscius, Roscius being a term which after its application to Garrick was frequently bestowed.

The year after the departure of Henderson came Mrs. Siddons, not yet recovered from her defeat in London. With Bath she is closely associated, most of the characters in which she obtained pre-eminence being first essayed in that city. Society was not slow to recognize the attraction provided it, and the theatre, at which Mrs. Siddons stayed until 1782, remained prosperous. Until well into the present century the vogue extended. Elliston's first appearance also took place in Bath, and though he quitted it for the York circuit, he returned and played there several seasons before going to Covent Garden. As Bath itself declined the theatre also drooped, until the day was reached when country companies themselves ceased to be. At the present moment Bath as a theatrical centre is subordinate in importance to Bristol, once regarded as its dependency.

Mr. Penley's book first saw the light in

the *Bath Herald*. It is in the main well executed and will be welcomed. Its extracts from the City Rolls are seen for the first time. Some mistakes are encountered: "Coleman" for Colman, and the like. Reference to the 'Dictionary of National Biography' would have supplied Mr. Penley with information he does not appear to possess. A few portraits of actors and a view of the interior of the Bath Theatre Royal are given.

Autour de la Comédie-Française. Par J. J. Weiss. (Paris, Calmann Lévy.)—To the Parisian *lunatic* who have reprinted their theatrical criticisms has now to be added M. Weiss, who, after the fall of the Gambetta ministry, supplied during 1883-85 the *feuilleton dramatique* to the *Journal des Débats*. The present volume is the first of four which will bear the general title of 'Trois Années de Théâtre, 1883-1885.' Following volumes will be entitled 'A propos de Théâtre,' 'Le Drame historique et le Drame passionnel,' and 'Les Théâtres parisiens.' M. Weiss's criticisms are intelligent and well written, and display a genuine erudition. He deals much with actors, notably with Mlle. Reichemberg, Mlle. Broisat, M. Mounet-Sully, and M. Coquelin; arraigns occasionally the management of the Théâtre Français; and, like most of his confrères, girds at M. Perrin. Not a few of his *feuilletons* are written with much brilliancy and novelty of style. The views expressed, however, are not in the least those of the new French criticism. He is thus a profound admirer of Scribe, who fifty years hence will be cited "comme l'un des prodiges du XIX^e siècle"; and he is untouched by the drama of Victor Hugo, whom he finds "scénique et théâtral au plus haut point," but not dramatic. A comparison between the fourth act of 'Hernani' and the last scene of 'L'Abbaye de Castro' of MM. P. Dinaux and Gustave Lemoine is well maintained. On M. Alexandre Dumas fils M. Weiss has some fine satire.

THE WEEK.

LYCEUM.—'King Lear.'

THE lines on which Mr. Irving would arrange 'King Lear' are indicated in the edition of that play included in the 'Irving Shakespeare.' As the alterations consist only of omissions, there is little temptation to protest. Certain scenes in 'Lear' are incapable of satisfactory exposition, and belong to the domain of horror rather than that of terror. The omission of these is defensible. It is, moreover, nowadays a matter of practical necessity to bring the entertainment within the space of three hours. An inartistic prominence is now, however, given to Lear, and the piece appears lopsided. It would be easy by quickening the action, which is regrettably slow, to include passages now omitted, and the gain from the process would be considerable. Let it be said at the outset that 'Lear' is artistically and effectively mounted, and that the pictures of life in the immediately post-Roman epoch, in which the action is judiciously placed, are admirable. Scenes of unsurpassable beauty are realized, and the whole of the accessories are picturesque, artistic, and helpful.

Praise need not be arrested here. Mr. Irving's Lear is enchantingly picturesque. As was said in witnessing it, to a deaf man familiar with the text it would seem not far from perfection. It is none the less wrong

in conception and unsatisfactory in execution. In questions of conception it is unwise to be dogmatic; and if put upon his trial, Mr. Irving would, doubtless, be able to defend the view he takes. He goes astray, however, as we hold, in the direction in which much English art deviates. His aim is to over-sentimentalize, and to secure for the character he enacts more sympathy than it is entitled to claim. Precisely the same mistake was made in Shylock; but in that case it was less important than in Lear. Shylock is an individual; Lear is, to some extent, a type. He represents the old men, not only of Shakspeare's drama, but of the drama of that day. Robust, impetuous, turbulent, masterful, arrogant, they bring on their own heads the punishment they bear, or at least furnish the destinies with an excuse for their action. In this Shakspeare's process is the reverse of that of Sophocles; but the irony is not less bitter. Take a solitary instance, the speech in 'Romeo and Juliet' of old Capulet beginning,

God's bread! It makes me mad,

and couple with it Lady Capulet's fearful words—

I would the fool were married to her grave.

Lear in the early scenes is a second Capulet. When his misfortunes come, as in Mr. Irving's Lear they come, from the impious treatment by two worthless and depraved daughters of a wise, worthy, and benevolent old gentleman, the irony is subtracted, the lesson is forgotten, and the play ceases in the full sense to live. For one moment Mr. Irving showed the true Lear. He came on the stage with a quick, firm step, holding up his robes and grasping to him his sheathed sword. "A king—aye, every inch a king." But with this first appearance the effort ended, and what was then shown was a study of madness. Very pathetic were certain scenes. They would have seemed, however, fivefold more pathetic had the contrast with the earlier scenes been preserved, and had we watched, not only the eclipse of reason, but the subjugation of nature, the extinction of a fire which in this case was never seen to burn. Then the whole was taken in deplorably slow time, and the most powerful scenes were prolonged until the attention was weary and the effect was lost. Yet once more Mr. Irving returned to those faults of delivery which at one time threatened to mar his career. His vowel sounds were stretched out almost "to the crack of doom," the movements were restless, the delivery jerky, and some of the sounds used had no ring either of passion or wail. When more at home in the part Mr. Irving will probably modify these things, and adopt a simpler and healthier style of delivery.

It is painful to have to speak in these terms of an artist for whom one has profound admiration; but they are ill friends and evil counsellors who will cheer on a man when he is on the wrong track. Mr. Irving has done noble work. His Lear is in some sense his worthiest undertaking: the revival of a great Shakspearean drama which has long been practically banished from the stage should be the crown of his career. Most gladly would we praise the accomplishment and prepare the way for further

experiment. As regards conception, even, we would be more than tolerant; but the restlessness and over-accentuation that come when a man knows that he is the centre of attraction are the worst and the most insidious and deadly enemies an actor has to face.

Miss Ellen Terry's Cordelia was enchanting. There were some good performances, notable among which was the Fool of Mr. Haviland. The whole was received with rapture.

Dramatic Gossip.

THE novelties contemplated by Mr. Beerbohm Tree include, in addition to 'Hypatia,' Ibsen's 'Enemy of the People' and 'Robert Macaire,' by Messrs. Henley and Stevenson.

MR. ALMA TADEMA is furnishing the designs for Mr. Stuart Ogilvie's adaptation of Kingsley's 'Hypatia,' the rehearsals of which will begin next week. Miss Olga Brandon and Mr. Lewis Waller have been engaged with a view to the performance.

A VERY small portion of the programme given on Saturday afternoon last at the Alhambra for Mr. Mayer's benefit was dramatic. Madame Chaumont, however, delivered with very little voice, but with admirable art, her sketch of 'Toto chez Tata' and a new monologue entitled 'Le Coryza,' on the interruption to a sentimental scene caused by an attack of sneezing experienced by the lady.

IT is now settled that 'The Prodigal Daughter' will at Christmas be transferred to Covent Garden.

'WHO IS SYLVIA?' is the title of a new duologue by Austin Fryers, produced at the Opéra Comique with the author as the hero. Its plot deals with jealousy on the part of an author's wife, which is dissipated so soon as she discovers that her supposed rival has no existence except in one of her husband's pieces. Performances at this house are temporarily suspended.

'THE LOST PARADISE,' an adaptation from the German by Mr. De Mille, the scene of which is laid in America, will be the next novelty at the Adelphi. Mr. Charles Warner will play the principal part.

A VERSION by Mr. A. C. Gunter of 'My Official Wife' has been given for copyright purposes.

THE critical edition of Lamb's 'Specimens of English Dramatic Poets of the Time of Elizabeth,' which Mr. Gollancz has in preparation for Messrs. Dent's "Temple Library," is now in an advanced stage of progress, and will, it is hoped, be ready shortly after the Christmas vacation. In addition to a revised text, the volumes will contain the "Fragments" of the "Garriick Plays," together with annotations from the note-books of Lamb presented by Moxon to the British Museum. It is proposed to issue, besides the ordinary small and large paper editions, a limited edition containing the best extant portraits of the Elizabethan dramatists and actors.

TO CORRESPONDENTS.—R. M.—S. F.—H. R.—W. P. W. P.—G. W. B.—G. F.—J. M.—A. J. C.—R. B.—received.

Messrs. Colyer & Colyer write to us contradicting the statement made in our advertisement column of November 5th: "Messrs. Sampson Low, Marston & Co. beg to state that they have now withdrawn from the publication of Miss Marsden's 'On Sledge and Horseback to Outcast Siberian Lepers.'" Messrs. Colyer & Colyer say that the book was withdrawn from Messrs. Sampson Low, Marston & Co. at the request of the Kate Marsden Leper Fund Committee.

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